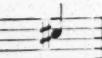


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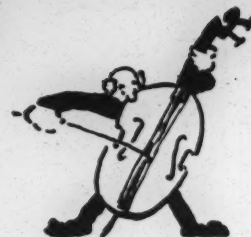
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THE DRAMATIC MIRROR

LOUIS R. REID,

Managing Editor

AS THE MIRROR goes to press the regrettable differences between the actors and managers present no sign of reaching a settlement. What was in the beginning a rather sharp controversy has developed until now it has assumed the form of bitter and violent hostility, which has brought disaster to the theatrical world, affecting deeply the economic interests of all concerned. It is too late to cry that the strike might have been averted. What is needed now is a speedy settlement before the American theater and all that it stands for goes to ruin. Cannot the cooler heads on each side get together and adjust the matters that are the subject of rancor and strife? Each side is dependent upon the other for its existence. Therefore, it is obvious that only true co-operation can bring harmony and success. And true co-operation is not hard to attain as the heads and employes of countless industries in this country can testify. Let the lesson be applied to the theater world.

Co-operation Needed—Ben Atwell at Capitol Theatre—Ibsen Season Assured—Will Cohan Write Union Actor Song?—Booking Managers' Are Hard at Work

WITH their production of "Chu Chin Chow" on view, Messrs. Comstock and Gest are hoping that the discussion of the Shantung question in and out of Congress does not die down.

DOG days are here but there is no apparent relief for the booking managers who contract for the shows that traverse divers circuits throughout the United States and Canada. In midsummer when the booking men should take life easy and hunt the cool spots along the seashores and in the mountains, this year finds them deep in work, routing the numerous shows that are asking for time on the road. There are all kinds of attractions, more numerically than at any other previous time, with the producers anxious to get their routes compiled as soon as possible. The road season for many shows starts earlier than before, with the majority of attractions seemingly anxious to play the same territory. This congested condition has such bookers as Victor Leighton (Klaw and Erlanger), Charles O. Tennis (Eastern Managers' Association), and Jules Murry (Shuberts), fighting the heat and working day and night in a frantic effort to satisfy all producers and give the houses on their lists the biggest list of shows they have ever had.

THE Capitol Theater management is to be congratulated on having obtained Ben H. Atwell as press representative. Mr. Atwell's good nature and courtesy to say nothing of his effective methods of publicity have won him friends throughout the country. Perhaps, more than any other press agent, he is known in the newspaper offices from Coast to Coast.

ST. JOHN IRVINE, author of "John Ferguson," is now in this country, and the theatrical interviewers are again in their element. Mr. Irvine's play has been enthusiastically welcomed as one of the greatest successes of the season. Having seen a performance of the drama at the Fulton, he will have something to tell Shaw of America's artistic standards and artistic appreciation, when he returns home.

IS it not safe to predict that the next Cohan revue will contain a satirical song entitled "I Am a Union Actor," in which the climax will show the singer about to strike a manager while the chorus in unison chants "For he is a union actor and he'll strike, strike, strike"?

LOOKING over a list of the titles of some of the shows that will play road routes this fall we wonder what will happen in certain towns when the billboard and newspaper announcements are flaunted with names indicating the spice of life. In other years ministerial societies and reformers along the way have gone after the salacious titles. This year's crop is bound to keep them busy.

OSCAR HODGE denies the report that he will not send out the Neil O'Brien minstrels. The rumor caused him so much trouble that he nearly lost some of his players. A long route has been planned, and much midnight oil has been burned sending out denials of the report. Hodge says the minstrel business on the road last season was phenomenal and looks splendid for this fall.

FROM the number of weddings that have occurred in the players' ranks of late, "true love on the stage" can run just as smoothly off. Among marriages of late chronicle are those of Marillyn Miller and Frank Carter, Alice Brady and James Crane, Claire Nagel and Arthur Hammerstein, Anna Wheaton who was the bride of a non-professional, Ann Orr of "She's a Good Fellow" and Lieut. Archibald MacNeil, Jr., U. S. N., and Marie Goff and John Cromwell, both of "At 9:45." While on the subject of wedding bells, Gene Buck, the writer, is to wed Helen Falconer, of the Dillingham forces, shortly, while Harold Orlob, one of the trio of writers of "Listen Lester" and "Just A Minute," recently wed a young lady outside the professional fold. There are others to be sure but romance runs strong for the professionals who write it and act it, as well as the lay folks.

THE anxiety of the dramatic editors over the possible omission of Ibsen from the season's activities has been set at rest. Leigh Lovel and his wife, Octavia Kenmore, of the Royal Theater, London, have arrived here, and are preparing to give a season of Ibsen at the Neighborhood Theater in September. For twelve years they have trod the Ibsen path in England and they are willing to tread it twelve more if there is sufficient encouragement from America. The Lovel-Kenmore plan, however, does not suggest an entirely happy season for Lawrence Reamer.

A DELUGE of revues is sweeping up and down Broadway. The revue proposition has brought such returns at the box office that a number of Wall Streeters—men of affluence—have become convinced that another revue won't do anybody any harm but may also obtain some of the present dividends. At least three new revues are reported in the preliminary process.

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AUGUST 21, 1919

OTTO HARRAS, Adv. Mgr.

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LATEST NEWS OF THE ACTORS' STRIKE

WITH the Equity Association and the Producing Managers' Association locking horns on the present fight on the part of the actors' body to obtain union recognition, and both sides lining up legal experts to fight out contract matters in court, the striking actors now look forward to both the International Alliance of Theatrical Stagehands and Motion Picture Operators of the United States and Canada and the American Federation of Musicians, both embracing stage affiliation of the American Federation of Labor, to decide sympathetic action, and, thereby as the Equity leaders claim, end the strike completely. Up to the hour of going to press the attitude of the stagehands and musicians was still on the middle of the fence.

The support of both union stage bodies has been extended to the actors in the fight, with the presidents of both organizations as having appeared in person and made speeches to the striking professionals.

Late Wednesday Developments

The managers met and threatened to close every theater on books until actors give in. Strike shifted to Boston where both Equity and Managers clashed, with latter obtaining injunctions on several shows there. Both Henry W. Savage and Selwyns go to court to stop strikers going out. Hourly action now awaited from stagehands. I. A. T. S. E. has right to call out members by special Board power. Thousands of dollars pouring into strikers' fund. I. A. T. S. E. contributes \$1,000, presented by President Shay. Chicago stagehands restless. Echlin Geyer, Boston representative of Equity, enjoined by the Savage and Selwyn interests in Boston.

Strike Hits Chicago

With the expected sympathetic strike action of the affiliated stage crafts predicted by the union leaders of the Equity, the Equity struck the managers another body blow Tuesday by extending the strike to other cities, with Chicago visited by President Francis Wilson, of the Equity, and two shows tied up completely. "A Prince There Was," with Grant Mitchell featured, a Cohan and Harris show, playing the Cohan Grand Opera House, and "Cappy Ricks," with Tom Wise and William Courtenay, co-stars, an Oliver Morosco production, at the Cort Theater, closed, with the principals allied with the Equity movement.

Later word from Chicago indicated that court action would be instituted by the theatrical managers, with the players and Equity enjoined from interfering with the Windy City performances.

Chicago Federation Pledges Support

The Chicago Federation of Labor, via its president, John Fitzpatrick, announced through the Chicago press of its support to the striking actors. In New York the situation waxed hotter as the middle of the week was reached without either side giving in. The Tuesday results

were announced by the heads of both sides as being satisfactory.

Following the Chicago action similar action was hourly expected in the Boston and Philadelphia houses, although President Wilson was expected to remain in Chicago to get the strike situation there thoroughly organized.

Chorus Girls Organize

In the Amsterdam Opera House Tuesday afternoon the chorus girls packed the theater and organized an auxiliary of the Equity Association which will be known as the Chorus Equity Association, with Marie Dressler chosen president of the choristers' body. Stirring addresses were made to the girls by Miss Dressler, Charles C. Shay, president of the I. A. T. S. E.; Ethel Barrymore, Mona Kingsley, Doris Mitchell, Jessie Graham, etc., with Sam Bernard and Frank Gillmore, of the Equity, also making some direct statements regarding the strike and its purpose. The new feminine association plans to direct its affair in the same line as the Equity, with the actors' association practically directing much of its action during the present controversy. Several hundred girls signed the association roster the first day of its organization.

Cohan in Personal Statement

George M. Cohan (Cohan & Harris) in defending his withdrawal from both the Friars and Lambs clubs declared that he was in this fight to finish and whatever the result would finish with his manhood. Cohan declared further: "I am not going to associate as a fellow club member with actors who give me the raspberry on the street and insult me and my family. I am an actor and have always been a friend of the actor. The stage is my very life but I repeat that I value my manhood above everything else. I am through with the Lambs and Friars, and that is final." Other statements during Tuesday afternoon and night were to the effect that he would spend every dollar in the interests of the managers and that he would run an elevator if he had to in the end but that he'd stick to his side and that he would devote part of the fight to deliver the actor from the agitators under whose influence he has fallen.

Chorus Girls' Demand

The chorus girls are now on record as demanding shoes and stockings, with half salary for rehearsals extending beyond four weeks, and when this was given free play in the press following the girls' meeting Tuesday Flo Ziegfeld came to bat, denying the Frank Gillmore state-

ment that "the management must pay for all costumes, shoes and stockings, etc.," declaring that "no reputable manager deducts for shoes and stockings from a chorus girl's salary. . . . Some of the girls of the 'Follies' have more than \$200 worth of shoes and silk stockings in their dressing rooms, all paid for by the management."

Other Tuesday Happenings

Further rehearsals by some of the managers were called off indefinitely. The Ina Claire show is still in abeyance, although David Belasco was reported as able to ride about in a machine. Daniel Frohman, who escorted Ethel Barrymore to the chorus girls' meeting at the Amsterdam, had his pocket picked while talking to Ed. Wynn. The comedian grabbed the offender, a youth, the purse was returned with Mr. Frohman refusing to prosecute the pick-pocket. Dudley Field Malone addressed strikers and contributed \$500 to the strikers' fund. Sam Bernard on record as saying no production should take over four weeks in preparation. E. H. Sothern continues new actors' body, announcing 300 as having joined.

Managers Plan Court Action

The management of the "John Ferguson" show, heretofore exempted through the owner being outside the managers' pale, joined the managers Monday and obtained restraining injunctions against the Equity and the players of the company from leaving the Fulton show. Comstock & Gest through Morris Gest announced Tuesday that papers were being drawn in an action against Equity and players similar to those filed in the Ziegfeld and Shubert actions. Cohan & Harris on Wednesday were lining up legal battle against all their company players as well as the Equity, with the same action intended for their Chicago holdings.

Picketing Goes On

Meanwhile afternoon where shows are in progress the picketing by the actors continues, with a New York Judge taking the stand in another strike matter that picketing wasn't a crime, striking bakers having paraded as pickets in front of shops with banners, with arrests and prosecution following. Thursday of this week the injunction proceeding of the Shuberts was to come up in the New York Supreme Court, with the Ziegfeld matter also to be disposed of this week.

Strike Called August 7

The present actors' strike was

called on Aug. 7 following a mass meeting, but a secret one, of the Actors' Equity Association in the Hotel Astor. Before 5 o'clock the Equity was on record as arranging for the full blow of the strike to hit New York theatres, standing with the Producing Managers' Association, not later than 7 p. m. No preparation apparently was made by the managers to have substitutes and where the Equity men and women walked out the theatres were closed tight. The plays shut down were "Nightie Night" (PRINCESS), the new Adolph Klauer show scheduled for its premiere that night.

"Oh, What A Girl" (SHUBERT), a Shubert show.

"At 9:45" (PLAYHOUSE), William A. Brady, producer.

"Gaieties of 1919" (44th STREET), Shuberts' production.

"The Five Million" (LYRIC), belonging to Comstock & Gest; Helen Keller picture is to be substituted.

"A Voice in the Dark" (REPUBLIC), an Al. H. Woods' show.

"East Is West" (ASTOR), William Harris, Jr., producer (Shubert Theater).

"Lightnin'" (GAIETY), produced by Winchell Smith and John Golden.

"The Crimson Alibi" (BROADHURST), produced by George Broadhurst.

"The Challenge" (SELWYN), produced by the Selwyns, but reopening later with Holbrook Blinn, and Alan Dinehart quitting the Equity and with Louise Dyer (Mrs. Dinehart) taking Jessie Glendinning's role, Miss Glendinning going out with the strikers.

"The Royal Vagabond" (COHAN AND HARRIS), belonging to Cohan and Harris, resuming later, with substitutions for departing Equity members, with Cohan himself handling the role of the barber.

"Listen, Lester" (KNICKERBOCKER), John Cort, producer, resuming this week with a road company presenting production; original cast walked out.

A few days later the strikers added "She's a Good Fellow" (GLOBE) to their list (this being a Charles B. Dillingham show), with "The Red Dawn," Thomas Dixon's show (THIRTY-NINTH STREET) closing Monday night of this week, not through strike orders, but no b. o. interest, and the WINTER GARDEN forced to give a combined vaudeville show and ensemble groups from the "Monte Cristo, Jr.," and "Gaieties of 1919" shows at the Garden.

Other Phases

"The Greenwich Village Follies" (GREENWICH VILLAGE THEATER) was to have moved uptown to the NORA BAYES THEATER, but not wishing to hit the strike situation remained downtown for another week or so. Comstock and Gest opened "Chu Chin Chow" (CENTURY), where several had walked out more than a week ago, with the engagement booked until Aug. 25 only as the C. and G. firm announces it must go on a Canadian tour at that time. The Equity ex-

(Continued on page 1316)

Judge Lyndon Dismisses Ziegfeld Injunction.

Eddie Cantor and Van & Schenk Quit.

Eddie Foy Gives \$500 to Aid Striking Actors' Fund.

Producing Managers Decide Wednesday to Fight to Finish.

Four New York Theaters Available for Strike Fund Benefits.

If Managers Win Suits Unions Would Make Assessments.

Reported Fox Considering Changing Some Houses to Legitimate.

Stagehands Now Expected to Go Out Before End of the Week.

Shuberts Face Series of Suits Players are Preparing.

Managers Pledge Support to Actors' Memorial Fund Campaign.

EQUITY BODY AND MEMBERS SUED BY SHUBERTS FOR \$500,000

Producing Managers Toss Bomb Into Striking
Actors' Camp—To Attach Bank Accounts

A BOMBSHELL was hurled into the striking actors' camp Monday by a damage suit brought by the Shuberts in the United States District Court in New York for \$500,000 against the Actors' Equity Association collectively and nearly 200 members individually for being responsible for the withdrawal of "Monte Cristo Jr.," the Shubert's Winter Garden show, and the closing of the Shubert's show, "The Gaieties of 1919," at the Forty-fourth Street Theater. The Shubert lawyers, Bainbridge Colby and William Klein, at the same time also filed injunction proceedings against the defendants named in the Shuberts' damage action.

Only Forerunner of Suits

This action by the Shuberts Monday as well as a preceding court move by Flo Ziegfeld somewhat earlier in the day was stated by the managers as only a forerunner of similar damage and injunction suits to be filed at once by other producing managers against the Equity Association and individual members.

The Shuberts plan while papers are being served in their damage suit will be the attachment of bank accounts and property belonging to the actors. The intention made known is "to compensate the managers for the losses sustained as a result of the breaking of contracts and the closing of theaters."

The managers granted the right to President Francis Wilson of the Equity to furnish a bond for \$500,000 "to guarantee the managers in the event of verdicts for damages, the individual actors may be able to retain control of their property and their bank accounts pending trial of the suits."

It was announced that this suit follows the line of action similar to the precedent and general lines of the Danbury hatters' case of several years ago when judgment was awarded against the striking hatters as individuals and as members of a union for alleged conspiracy and for preventing others from working. The Danbury strikers in some cases had to give up their homes to satisfy judgments.

Ask Permanent Injunction

The plaintiff asked the Court to grant a permanent injunction severally against the Actors Equity Association from compelling any of the plaintiff's employees to leave the Shubert services "by threats, intimidation, coercion or abusive or violent language," and from deterring others who seek employment with these managers. The complaint also asks that the strike resolutions of the defendant association, passed last week, be declared illegal and void.

The Shuberts stated in the papers that they had invested \$100,000 on each production, and many thousands more on advertising. The defendants whom they seek to enjoin, in addition to the Equity officials, are the following:

Barney Bernard	Herbert Cortrell
Jefferson de Angelis	Grant Mitchell
Arthur Byron	Joseph Santley
Thomas A. Wise	Frederic Santley
George Nash	Norman Trevor
Walter Jones	Harry Browne

Frank Hatch	Guy Bates Post
Lumsden Hare	Tyrone Power
Sam Bernard	Edwin J. Ratcliffe
Ralph Morgan	Thomas W. Ross
Ernest Truex	George Probert
George Le Guerre	Ernest Lawford
John Chas. Thomas	Henry Kolker
Louis Simon	Frank Keenan
Robert Gray	Julius Tannen
Morgan Coman	Fred Stone
Robert Kelley	Emily Stevens
Harrison Hunter	Hilda Spong
Eddie Foy	Otis Skinner
Carl Hyson	Julia Sanderson
Hazzard Short	William Sampson
Harry Harwood	Charlie Ruggles
Cyril Scott	Orrin Johnson
Oliver P. Hoggie	Henry Jewett
Richard Gordon	De Witt C. Jennings
John Stokes	Margaret Wicherly
Richard W. Tucker	Russ Whytal
Cyril Chadwick	Walker Whiteside
Willard Boyd	Scott Welch
Francis X. Bushman	Harry B. Warner
Richard Carle	Charles Waldron
William P. Carleton	Brandon Tynan
Edward Mordaunt	Julian Eltinge
Pedro de Cordoba	Edgar A. Ely
Harry Conor	Herbert Yost
William Courtleigh	Leo Ditrichstein
Douglas Fairbanks	William B. Mack



(c) Underwood and Underwood

Scene in Front of Actors' Strike Headquarters, 160 West 45 Street

William Courtenay	Louise McIntosh
William S. Hart	Montague Love
Henri de Vries	John Emerson
Allan Dwan	Philip Merivale
Denman Mayle	Dodson Mitchell
Laurette Taylor	Frank Monroe
J. Forbes Robertson	Edwin Nicander
Cyril Maude	Chauncey Olcott
Wallace Eddinger	Eleanor Painter
George E. Platt	Florence Reed
Frank Reicher	Chas. McNaughton
Robert Edeson	Colin Campbell
Blanche Ring	Henry Warwick
Ian Robertson	Edwin Taylor
Forrest Robinson	Olive Reeves Smith
William Farnum	Sydney Jarvis
Dustin Farnum	John E. Miltern
Elsie Ferguson	Richie Line
Max Figman	Vincent Serrano
Trixie Friganza	C. Aubrey Smith
Robert T. Haines	Herbert Standing, Jr.
Sam Hardy	Henry Stephenson
Ben Hendricks	Chas. A. Stevenson
De Wolf Hopper	Willis P. Sweatnam
Cyril Keightley	Jessie Glendenning
William J. Kelly	Ernest Glendenning
Joseph Kilgour	Billie B. Van
Wilton Lackaye	Henry B. Walthall
Sheldon Lewis	Dallas Welford
Thos. J. MacGrane	Charles B. Welles
Frank McIntyre	Will West
George MacFarlane	John Westley
Andrew Mack	Malcolm Williams
Geo. G. McQuarrie	Forrest Winant
J. Hartley Manners	Oswald Yorke
Robert Mantell	Lionel Adams
Eddie W. Matheson	Maclyn Arbuckle
Fuller Mellish	Roy Atwell
Antonio Moreno	King Baggott
John Daly Murphy	Byron Beasley
Mary Nash	Richard Bennett
Florence Nash	George Beban
Conrad Nagel	James Bradbury
William Norton	Donald Brian
Alla Nazimova	Edmund Breese
Fred Niblo	Frederic Burton
James L. Crane	F. Kemble Cooper
Eugene O'Brien	Frazer Coulter
James O'Neill	Frank Craven
Frederick Perry	Maurice Costello
Francis Byrne	Frederic de Belleville

GET BIG LAWYER

Striking Actors Engage Former
U. S. Attorney-General to
Fight Legal Battles

When summonses began to reach the actors and Equity officers named as defendants in the Ziegfeld and Shubert cases as well as others that were expected to emanate from the managerial interests opposed to the Equity cause, the defendants engaged George W. Wickersham, former United States Attorney General, as leading counsel to fight the legal battles started by the managers.

Mr. Wickersham will not defend all the suits but will look after the legal aspects that will arise during the present controversy.

In accepting the retention as counsel Mr. Wickersham Tuesday evening said: "I shall personally conduct the cases of these actors and their organizations for I believe them to be entirely within their rights."

ARREST ACTORS

Anthony Hughes, Sidney Jarvis and Richard Gordon
Charged With Disorderly Conduct

The actors' strike was barely two days old before arrests were made by detectives representing theatrical interests. Both arrests were made in front of the Winter Garden last Saturday night. Around 8 o'clock, an actor, who gave his name to the police as Anthony Hughes, 29, of 1696 Broadway, was picketing the Garden front and verbally telling passerbys that "scabs" were in the show, etc., when Private Detective Tiboly, of the Garden, arrested him. Hughes was taken to the West 47th Street Station where striking actors followed in large numbers and endeavored to obtain his release. Hughes, charged with disorderly conduct, was sent to the Yorkville Court. Magistrate Blau later fined Hughes \$25. Manager Stanley Sharp, of the Garden, entered objection to a crowd of several hundred that had gathered around the talking actor in front of the Garden prior to show time.

Sidney Jarvis, formerly with the Cohan Revue and who has been in vaudeville also with his wife, was arrested by Sergt. Eugene Barry at 10:30 p. m. Aug. 9 in front of the Garden and also taken to the same station where Hughes had preceded him several hours before. Disorderly conduct was entered against his name with a two days' postponement of his case granted by the court. Jarvis gave his age as 38 and his address as the Hotel Monterey, New York. His arrest also caused much excitement and a large crowd of Equity members followed him and the officer to the station.

Richard Gordon, who lives at the Lambs' Club, was arrested Sunday evening in front of the Winter Garden on a disorderly charge by Manager Sharp, his case being postponed several days.

ZIEGFELD SLAMS LEGAL FIRE INTO STRIKING ACTORS' RANKS

Producer of "Follies" and "Midnight Frolic" Joins
Producers and Enjoins Players and Strikers

It remained for Flo Ziegfeld, Jr., to fire the first legal broadside of the actors' strike when on Monday of this week the producer of "Ziegfeld Follies" and the "Midnight Frolic" shows obtained an injunction from the Supreme Court restraining the Actors' Equity Association from calling out actors in his shows at the New Amsterdam Theater and another order preventing any of his players from leaving the Ziegfeld shows at this time.

The Ziegfeld complaint preceded that of the Shuberts which followed later wherein damage suits to the amount of \$500,000 were brought against the Equity Association and its members, Ziegfeld being legally represented by Attorneys Dittenhoeffer & Fishel.

Justice Richard P. Lydon signed the order directing the defendants, namely Francis Wilson, president of the Equity, John Cope, Harry Mountford, James W. Fitzpatrick, Paul R. Turner and Harry C. Browne, and

the Ziegfeldian players of the cast who are Equity members, Eddie Cantor, Gus Van, Joseph Schenck, Johnny Dooley, Ray Dooley, Eddie Dowling and John Steel, to show cause on the morning of Friday, August 15, at 10:30 o'clock, why they should not be permanently restrained from interfering with the Ziegfeld forces by "threats, intimidation or force," or "from marching upon the sidewalks in front of the theater at which the plaintiff's production is being presented." The injunction pendente lite was obtained on allegations of conspiracy.

With the injunction proceedings Ziegfeld said that he was "honored to be able to announce" his membership in the managers' association. He also announced through the Association that Eddie Cantor had resigned from the Equity. Cantor had been serving as a member of the Board of Equity Council up to the present time. The Equity denied that Cantor has resigned.

"CHU CHIN CHOW."

Musical Character of Production Emphasized

The second, or costume edition, of "Chu Chin Chow" commenced a brief engagement at The Century Theater on Friday evening. The only radical changes in this later edition are in the cast and, of course, costumes. We hesitate to state that it is an improvement. The original "Chu Chin Chow" made such an impression on us and it is still so vivid that our perspective is clouded. However, there is enough incentive to inspire another visit.

The changes in the cast function in two ways. The new people bring to the front an emphasis on the exquisite music, which will be remembered by everyone, and have placed in the background the remarkably fine acting that was apparent in the original version. It seems that better singers have been substituted for better actors. Whether you consider this is an improvement or not is purely a matter of taste, although we are partial to the emphasis on the music.

Lionel Brahan is an impressive Abu Hasan, alias Chu Chin Chow. Helen Gunther's almost flawless voice and the fine tenor singing of George Rasely inject the moments of such tonal beauty that this alone would make worth while another visit. Eugene Cowles handled his songs—well, as Eugene Cowles would. The ensemble singing was more than adequate and the orchestra did much with the orchestration of the beautiful melodies. The new costumes are overwhelmingly gorgeous.

TIDEN.

Romberg and Wilner Join Forces

Sigmund Romberg, who has written the music for a number of Shubert musical shows, has gone into the business of play producing on his own account. He has formed a partnership with Max R. Wilner, and together they will present both musical and dramatic plays, their first to be musical, with the book and lyrics by Frederic Arnold Kummer and the music by Mr. Romberg.

Hammerstein Will Filed

Mrs. Emma Swift Hammerstein, of 949 West End Avenue, widow of Oscar Hammerstein, the impresario, is given his entire property by terms of the will filed for probate in the surrogate's office. The petition accompanying the will states the property is of value in excess of \$5,000 personal and \$5,000 in realty.

Marionette Theater Opening

The Marionette Theater, which is in the dooryard of the New York Poetry Bookshop at 49 West Eighth Street, announces that the opening performance will be given on Friday evening of this week. The original date for this premiere was August 8, but threatening weather made the prospect bad for an outdoor show.

"Fivialities of 1919" Next

G. M. Anderson is to produce a musical revue, entitled "Fivialities of 1919," which will reach Broadway in October. The piece is to be directed and staged by Jean Bedini.



NO MAN'S LAND

By Mile. Rialto.

EDNA GOODRICH has decided to return to the legitimate stage after an absence of several years. Not since the days when Arthur Hopkins tried to make the poetic "Evangeline" linger on Broadway, has she graced the stage—except for vaudeville tours. Now that she has the Irene Bordoni role in "Sleeping Partners," she will begin rehearsals and will open early this Fall in a road season throughout the East and South. Miss Goodrich comes from a vaudeville playlet in which she was given an opportunity to wear striking gowns. But as "Sleeping Partners" also affords her this same opportunity, she loses nothing in her transference to the legitimate stage.

RAIN for forty days may dampen the gladness of even the most ardent of Pollyannas, but Mlle. Guida promises to radiate sunshine, if only New Yorkers will recognize the fact that she is English—of the most English. Her name, 'tis true, would make one believe her an Italian, but really she answers to the name of Guida Shillcote. She happened to arrive on Guy Fawkes Day and her parents celebrated the event by naming her Guida in honor of the anniversary of the day to blow up Parliament. So when she became a professional dancer she added a Mlle. to her name, and so added grace to her dancing. Mlle. Guida is now one of the chief attractions in the new "Chu Chin Chow."

BRINGING happiness to the soldiers in their camps also brought the elusive Blue Bird into Elsie Lange's life. While entertaining them at Camp Custer, Miss Lange was lustily cheered for her singing. And Mr. Harris, searching for talent for Lew Fields, saw her and was conquered by her prettiness and ability, and pretty soon she was engaged for a "Lonely Romeo," and when that play came to town she proceeded to conquer masculine hearts here just as she did at Camp.

CARROLL MC COMAS found the need of her prettiest clothes far, far from the bright lights of Broadway. It was while she was abroad, singing, dancing and generally making herself useful around the camps along the Rhine, that she found pretty clothes counted most, for she said the boys there were literally aching for a chance to see girls and gowns at their most beautiful. And so it was that she wore scarlet chiffons and cloth of gold, and spangled frocks—all of the most modern and dashing design—while entertaining in the most primitive fashion in a tent.

BESSIE PRINGLE would a-vacationing go, so off she has hiked to the family ranch in Denver, where they raise pigs, geese, and cattle. When she has had a sufficient taste of the simple life, she will return to the cast of "Lightnin'." That play alone has provided Miss Pringle with a bungalow, which she has built out on the ranch, for it was with this season's earnings that she erected it. And then with a fine air of finality she called the bungalow Atlasta.

PEGGY WOOD won't be featured in her very own play for a little while, anyway. For she, with Donald Brian and Wallace Eddinger are the featured players in George V. Hobart's "Buddies," which is going through the initial stages of production, and which will pretty soon reach Boston. For a while it seemed as though Miss Wood would come to town in the play she wrote and which was accepted for production. But Mr. Hobart's play came along and Peggy, being an ardent worker, accepted its leading feminine role.

THE big plum that Evelyn Gosnell pulled out of the theatrical pie is a five-year contract with A. H. Woods. Mr. Woods found Miss Gosnell such an attraction in "Up in Mabel's Room" that he has decided that her services will be more valuable in the future. And so this fall she will be a featured player in a new play. Thus a new star has begun to shine. Miss Gosnell has had limited stage experience, having been behind the footlights but for one brief year.

PERHAPS food prices will come down, now that Anna Held, Jr., has gone into the farming business. Recently she purchased one hundred acres of land on the Moses Knapp Estate at Yorktown Heights, N. Y., which she will cultivate for farming purposes. This newest venture of Miss Held's is rather a costly one, for it is reported that she paid \$75,000 for her tract of land.

VANDA TIRINDELLI, daughter of P. A. Tirindelli, a music master, has been engaged by Morris Gest for the cast of "Chu Chin Chow." This will be her debut as a singer. She was introduced to Mr. Gest by a letter from Enrico Caruso, who has known her father twenty years.

FLYING in a musical comedy has brought home the notion to Janet Velie that flying in the air might be pretty nice, on off days. She not only wants to get an airplane, but she also wants to learn how to work it. That is what just one season on tour in "Going Up" did to Miss Velie. Even playing the leading role in "La La Lucille," which has settled down for a long run, can't satisfy her love for fun and adventure—in the air.

"EYES OF YOUTH" will close in London pretty soon, and then Gertrude Elliott will have an opportunity to show Londoners that she is more than a versatile actress—which "Eyes of Youth" certainly proved. For, just as soon as that play closes, she will begin rehearsals in "Come Out of the Kitchen," the play that endeared Ruth Chatterton to so many theatergoers.

GRACE FISHER has had as rapid a rise to brilliant success as any young actress in recent years who has been developed upon Broadway. Not so very long ago she was playing minor parts in Winter Garden productions, but her talent and beauty soon won her leading positions. Now she is gracing "A Royal Vagabond."

"THE RED DAWN"

Serious Bolshevist Drama Turns Into Farce

When "The Red Dawn" came in at the door of the 39th Street Theater, the muse of tragedy drew her veil across her face and hastened out of the first exit available, leaving the field clear for her more ribald sister of farce. In spite of the valiant efforts of a cast which undoubtedly prefers to remain anonymous, in spite of the serious intent of both author and producer, in spite of the widely heralded approval of the Hon. Claude Kitchin, the Dixon expose of the subtle wiles of bolshevism became a wild revel of unintentional comedy profusely punctuated with pistols and the shimie. For the most part it was merely futile, but certain references to the American Negro couched in the tone of bitterness of the old South, were actively offensive and indefensible.

To spend more words on the subject would be as futile as the play itself, for unless all signs fail, by the time these words reach print, "The Red Dawn" will have been swallowed up in the gaunt void of oblivion.

MARTIN.

Jack Raymond Returns

Jack Raymond, after nine months overseas with the James Forbes Stock Company entertaining the soldiers, returned on the *Rotterdam*. He tells of many startling experiences while on the other side, some of them full of comedy. For instance—after waiting for three and a half hours for a train to Paris, Mr. Raymond attempted to turn on the lights in his compartment when the train had left LeMans. Groping in the dark, he pulled something, but instead of turning on the light, he had succeeded only in stopping the train suddenly. Guards swarmed about his compartment, sputtering in French of which their victim could not understand a word, and the upshot was that he was put under arrest for stopping the train, and it was only after much explaining that he was spared a night in jail.

"I'll Say She Does" Opens

George P. Marshall presented "I'll Say She Does," by Avery Hopwood, with Eileen Wilson as the featured player, in Washington on August 10. Mr. Marshall intends to produce the play in New York a little later in the season, with Miss Wilson in the leading part. In the cast are Earle Foxe, Lynne Overman, William H. Pringle, Walter Morrison, Grace Peters, Eleanor Harte, Donald MacDonald, Doris Sheerin and others.

Death of Leoncavallo

Ruggiero Leoncavallo, one of the most famous of operatic composers, died recently in Rome. He was sixty-five years old.

At eighteen Leoncavallo received his diploma of "maestro" at Naples. His career as a composer began with the tragic opera "Chatterton," written after Alfred de Vigny's drama.

On May 21, 1892, "Pagliacci," the opera which got for Leoncavallo more fame than any of his other works, was first given to the operatic stage.

empted the George White show (LIBERTY), "Ziegfeld Follies" (NEW AMSTERDAM), "John Ferguson" (FULTON), "A Lonely Romeo" (CASINO), the Lew Fields show; "39 East," the Rachel Crothers show at the MAXINE ELIOTT, through the respective managements classified as being independent managers. However, this week had Ziegfeld and the "John Ferguson" management lining up with the managers and obtaining injunctions against Equity interference.

Fight Got Impetus

On the second and third days of the strike, the managers and actors lined up their forces. The Equity engaged temporary headquarters in West Forty-fifth Street, with picketing started upon an organized basis. Bulletins were given out by the strikers until the traffic regulations forced them to be discontinued, through the crowds blocking the street. The managers issued calls for all actors not belonging to join the managers and prepare for immediate engagements in New York.

Third Day of the Strike

Saturday was the third day of the strike. To the striking actors the most eventful happening was the closing of the Charles B. Dillingham show, "She's A Good Fellow" at the Globe. This Broadway show had been doing a splendid business and had been running uninterrupted since the strike. After the Equity had received a definite statement from Mr. Dillingham that he was a member of the Producing Managers' Association, instructions were sent to "pull" out all Equity members.

Further impetus was given the Equity movement by the decision of about 20 chorus girls of the Shuberts' "Passing Show" which had been in rehearsal for its fall engagement at the Winter Garden, New York, to strike.

The managers on this day prepared to further their determination to give the Equity a fight to the finish and started movements in divers ways to defeat the strikers. On Saturday night they issued the following statement:

Managers to Aid "Loyal" Actors

"The Producing Managers' Association passed a resolution at its meeting today offering financial aid to all loyal actors forced out of work by the actors' strike. Reports from members showed satisfactory progress in the completing of casts, despite the extraordinary lengths to which the Actors' Equity Association has gone in the intimidation and coercion of its people. A resolution was passed branding as false the statement that the managers had refused in any instance to live up to the unexpired Actors' Equity contracts."

William Collier sent a telegram to the Equity offices saying that he was adverse to their closing of the theaters and that he did not favor the strike movement.

Comstock & Gest postponed the New York premiere of "Adam and Eva" until September. The new show was to have opened in Asbury Park, with an August debut at the Longacre arranged.

Strikers and sympathizers and passersby clogged the space in front of the Equity strike headquarters at 160 West 45th street, with street demonstrations continuing throughout the afternoon and night.

Bulletins issued with regularity anent progress of the strike caused

much excitement among the crowd in the street. Striking actors passed in and out of headquarters and many of those well known were greeted with acclaim.

Many Bulletins Issued

Among the more important bulletins issued by the Equity executive heads were those containing the news of the Globe walkout, which includes the chorus; that Al. Jolson, who was in Atlantic City, would stand by the strikers; that the Winter Garden was refunding money to its patrons and that the choristers were joining the Equity side (while the chorus of "The Passing Show" swung to the striking side, the girls of the "Monte Cristo" show remained in the show notwithstanding for a time that the majority had about decided to quit); that the box-office was giving back money to those going to the "Gaieties of 1919"; that Tom Wise denied the report that he had resigned from the Equity (Wise being in Chicago at present), that Lillian Russell endorsed the Equity action, that donations were pouring in from all sides (announcement later was made that among them was a substantial one by Sheldon Lewis, now working in pictures); that William Courtleigh, Henry B. Warner, Milton Sills, Bert Lytell and Albert Parker, working in films in California, had sent word they were in sympathy with the Equity strikers; that Chicago actors would walk out when ordered, with this report signed by Tom Wise, Grant Mitchell and Walter Jones; that James Holland, president of the New York State Federation of Labor, was on record as having announced that it was only a question of a short time when the stage hands and musicians would join the strikers.

Federation Aid Promised

In addition to issuing bulletins and sending out instructions to the strikers to stand pat, the Equity crowd was addressed by Hugh Frayne, the New York representative of the A. F. of L., whose remarks were somewhat similar to those he had delivered to the Equity members before in the Hotel Astor meetings. Frayne's remarks were to the effect that the Federation would back up the actors when its help was needed.

George Cohan and Sam Forrest (of the C. & H. stage producing forces) appeared at the matinee of "The Royal Vagabond," Cohan in-

serting new lines that slammed railery at the Equity strikers. Virginia O'Brien, a former chorister of the "Vagabond" company, was elevated to a principal as Tessa Kosta struck with the Equity members.

Forbidden to Appear

All vaudeville members of the Associated Actors and Actresses of America, which embraces the former White Rats' Union as well as the Equity Association, were notified by executives that they are forbidden to appear at any theater where there is an Equity strike in progress.

Striking actors may arrange a series of benefits for the fund which will be devoted to any striker in need of financial assistance, with the first reported as likely within the week.

It was reported that the matinee business of the houses that were open but under difficulties in furnishing full playing casts was about one-half of what it generally is during normal times but that the night returns were around the usual figures.

Vaudevillians Substituted

At the Winter Garden, the departure of Equity strikers had the Shuberts substituting vaudevillians, called upon to meet the emergency. At the 44th Street Theater, where the Shuberts have been enjoying prosperity with the "Gaieties of 1919," vaudevillians were hurried into the breach caused by the departure by strike of Ed. Wynn, George Hassell, William Kent and Julie Ballew.

William A. Brady appeared at the Century and the result was that in his remarks at that house he challenged Francis Wilson, president of the Equity Association, to meet him in an open debate upon the present strike controversy in the Metropolitan Opera House.

Flo Ziegfeld's "Follies" went through the Saturday matinee and night show to capacity, with no departures by reason of the strike.

Fourth Day of the Strike

The Shuberts appeared hardest hit when Sunday night waned and they were forced to close the 44th street production of their "Gaieties of 1919." The Shuberts took what members of the show and the chorus remained to the Winter Garden where a show was given, with the remainder of "Monte Cristo, Jr." reinforced with vaudeville acts.

Sam Harris, head of the producing managers and the Harris part

of the Cohan & Harris firm, was quoted as saying that the managers did not intend to reopen all of the closed theaters on Monday.

The producing Managers' Association held a conference and issued the following statement:

"The Producing Managers' Association of America invited the council of the Actors' Equity Association to a meeting at the Hotel Claridge, May 2, to enter into a continuation of the relations that had existed between the managers and the Actors' Equity Association for several years. At this meeting the Producing Managers' Association informed the Actors' Equity that it was desirous of entering into an agreement with the Equity for a period of three or five years; that it favored a permanent arbitration board, composed equally of actors and managers, this board to submit to the decision of an outside umpire in case of deadlock. During the meeting Francis Wilson, president of the Actors' Equity Association, was asked if his association was taking steps toward the 'closed shop.' He admitted that some such action had been taken. Thereupon Henry Miller, a member of both the Actors' and Managers' associations, announced that he would have no dealings with the Actors' Equity."

"Every manager present rose to Mr. Miller's support and pledged himself to unflinching opposition to such a move or to any move that had the slightest tendency in this direction."

"The situation was made absolutely clear. The managers were ready and willing to deal on any fair basis of contract with the Actors' Equity, but they would not consent to any attempt to interfere in the managing of actors who did not happen to belong to the association."

"The result of this meeting was the appointing of an actors' committee and a managers' committee on contract. Several days later these committees met and practically all the points of the new contract were agreed upon."

Meeting on Monday

The Equity made arrangements for a meeting to be held Monday morning at 11 a. m. at the strike headquarters when all the leaders of the theatrical federated bodies of the American Federation of Labor, which included the I. A. T. S. E. and the American Federation of Musicians, at which time an effort would be made to have the stagehands and m. p. operators and the musicians go out in sympathy with the striking actors.

E. H. Sothern, who recently resigned from the Equity, conferred with producing managers and evolved a proposition whereby he hoped to bring about an end to the present strike. He predicted closed theaters and pickets if the strike wasn't stopped. He said that despite clowning in the streets the strike was a serious matter.

Howard Kyle, former Equity officer but said to retain his membership card, came to bat with a statement which was issued in advertising form for the dailies on Monday that "for once the managers are right in their stand." The managers announced that Kyle had resigned from the Equity.

Chorus Girls Auxiliary

Chorus girls, while not eligible to Equity membership, are reported forming an auxiliary. Grant Stewart of the Equity offices, announced that more than 1,500 applicants for membership were on file. A meeting of the chorus girls was called for Monday afternoon.

Managers are reported as favoring every effort to arrest striking actors creating disturbances in front of the theaters. Three arrests since Saturday have furnished the managers with a course that they will pursue during the strike.

"Special deputy" appointments were conferred by Equity upon Ed. Wynn, Harry Fox, Frank Fay and Al. Jolson.

THE BROADWAY STRIKE TABLE *

SITUATION IN THEATERS UP TO AUGUST 13

Theater	Play	What It Is
Astor	East Is West	Suspended
Booth	The Better 'Ole	(Open) Trench study in caricature
Broadhurst	The Crimson Alibi	Suspended
Casino	A Lonely Romeo	(Open) Attractive summer entertainment
Century	Chu Chin Chow	(Open) "Costume edition"
Geo. M. Cohan	Griffith Repertory	Hearts of the World (film)
44th Street	Gaieties of 1919	Suspended
Fulton	John Ferguson	(Open) Religious and philosophical conflict
Gaiety	Lightnin'	Suspended
Globe	She's A Good Fellow	Suspended
Greenwich Village	Greenwich Village Follies	(Open) Varied revue
Knickerbocker	Listen, Lester	(Open) Fine show for the T. B. M.
Liberty	Scandals of 1919	(Open) Mostly scandals
Lyric	The Five Million	Suspended
Maxine Elliott	39 East	(Open) Play of New York boarding house life
Miller's	La, La Lucille	(Open) Moneymoon versus honeymoon
New Amsterdam	Follies of 1919	(Open)
Playhouse	At 9:45	Suspended
Republic	A Voice in the Dark	Suspended
Shubert	Oh, What a Girl!	Suspended
Selwyn	The Challenge	Suspended
Winter Garden	Special Performance	Parts of Monte Cristo, Jr., and Gaieties of 1919, with vaudeville

* This Mirror feature is imitated by other Amusement papers.

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The Producing Managers' Association hereby gives notice to all whom it concerns that it will steadfastly stand by those members of the theatrical profession who are loyally standing by the true interests of the theatre and its patrons in the discreditable strike now in progress.

DAVID BELASCO
A. L. ERLANGER
GEO. BROADHURST
WINTHROP AMES
LEE SHUBERT
WM. A. BRADY
C. B. DILLINGHAM
ARTHUR HAMMERSTEIN
ARTHUR HOPKINS
GEORGE C. TYLER
GEO. M. COHAN
ALF HAYMAN
F. RAY COMSTOCK

MARC KLAUW
JOHN L. GOLDEN
CHAS. EMERSON COOK
H. H. FRAZEE
EDW. MacGREGOR
ABE LEVY
FLORENZ ZIEGFELD, JR.
JOHN CORT
J. FRED ZIMMERMAN, JR.
WALTER F. WANGER
RICHARD HERNDON
RICHARD WALTON TULLY

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WARNING!

All members of the Actors' Equity Association are personally liable for all damages and losses to the Managers caused by the strike. **DO NOT BE MISLED—CONSULT YOUR OWN LAWYER.** Attention is called to the following letter sent by Mr. Nathan Burkan to the Actors' Equity Association, copy of which was transmitted to Mr. John L. Golden by Mr. Burkan.

Mr. Howard Kyle, founder of the Actors' Equity Association, who for more than six years served as a member of its Counsel and in other capacities without remuneration, has resigned from the Actors' Equity Association. In connection with his resignation Mr. Kyle sent the following letter to Mr. E. H. Sothorn, who has also since resigned from the Actors' Equity Association:

New York, August 5, 1919.

Dear Sothorn:

I am sorry I didn't get a word to you before you were induced to send a letter to the Actors' Equity Association approving the course its officers and Counsel have wrong-headedly taken. For once the managers are right in their stand. They have recognized the Actors' Equity Association as an organization and they invited its representatives to meet them and make a mutual agreement for the uniform adoption and use of an improved form of the United Managers' Protective Association-Actors' Equity Association contract to cover a period of three or five years. Each manager in the new Producing Managers' Protective Association (and it includes practically all of them) is under a bond by which he would forfeit \$10,000 if he breached any agreement made by his organization. That is, any agreement like that of the adoption of a uniform standard contract. This was the very situation, or should I say consummation, toward which the Actors' Equity Association has been aiming for six years. Some of the radicals misapprehended the spirit of co-operation that possessed the managers and attributed their action to motives of fear, whereupon an utterly foolish and unnecessary ultimatum was issued concerning extra performances which were made to include legal holiday matinees and Sunday appearances. This arbitrary action was taken despite insistent warnings I made to the Counsel of its ill-advisedness. The aggression came, you see, from our side when the managers were in an amenable state of mind and actually willing, as they are now, to stand for a clause by which all salaries shall be reckoned by the performance.

In order to save their own faces, our representatives proposed publicly that the whole matter of a contract be given to an outside Board of Arbitration, thus trying to embarrass the managers. As I openly predicted the managers said there was nothing to arbitrate, and they have proceeded to use the standard contract—United Managers' Protective Association-Actors' Equity Association—changing only the clause as to how any issue may be arbitrated; meanwhile, poor men and women who are actually working under equitable conditions are forced to strike as a result of the bad leadership of our association.

It is important to remember that the accepted Actors' Equity Association-United Managers' Protective Association contract was actually drawn up in the first instance by the Actors' Equity Association itself, and the clauses consenting to play Sunday night performances and legal holiday matinees were put into this contract by the actors themselves. The changes now demanded, therefore, constitute additions to our own contract, which we have proclaimed as equitable all over the world. No one has ever pretended that the contract, which is a minimum one, is the best that might be secured, and it is only fair to recall that Mr. Marc Klaw, President of the United Managers' Protective Association, spoke at the ratification supper in November, 1917, saying: "This is a history-making occasion, but the contract as it stands is only a beginning."

(Signed) Yours Very Truly, HOWARD KYLE.

August 10, 1919.

Mr. Frank Gillmore, Executive Secretary, Actors' Equity Association, New York City:

My dear Mr. Gillmore—My attention was called last night to a list of your membership, in which was included my name as a life member.

In view of the strike called against the enterprises managed by my clients, Messrs. Winchell Smith and John Golden and Charles Dillingham, respectively, and in view of the action of the organizers of the strike in wilfully bringing about the breaking by members of your association of contracts of service existing with Messrs. Smith and Golden and Dillingham, respectively, which have long periods to run, and particularly in view of the fact that Messrs. Smith and Golden and Dillingham respectively have at all times and on all occasions treated their players with the utmost consideration, justice and fairness, as the striking players as well as all other players associated with them will admit, and against whom the players can have no legitimate grievance, I must insist that my name be forthwith stricken from your membership roll.

The action of the organizers of the strike in knowingly and wilfully ordering players under written contracts of employment with these managers to leave their employers and break up their attractions, manifests an utter and wilful disregard not only of law and order, but of the welfare of your membership, as well as of the rights of these managers, and it also betrays crass stupidity on the part of the officers of your association in permitting such acts to be committed.

Let me call your attention to the decision of the Appellate Division of this Department in the case of Grassi Contracting Co. v. Bennett, 174 A. D., page 249, where the court held that

It is not lawful to call a strike, the result of which will be the violation of contracts of its members with their employers; and the United States Supreme Court, in Hitchman Coal & Coke Co. v. Mitchell, 245 U. S., page 229, held that a combination to procure concerted breaches of contract by plaintiff's employees is as plainly unlawful as if it involved a breach of the peace.

In that case the members of a union were enjoined from inducing or seeking to induce the plaintiff's employees from violating their contracts of employment. The Court, in protecting those contracts, said, at page 251:

"Plaintiff, having in the exercise of its undoubted rights, established a working agreement between it and its employees, with the free assent of the latter, is entitled to be protected in the enjoyment of the resulting status, as in any other legal right. That the employment was at will and terminable by either party at any time is of no consequence."

"The right of action for persuading an employee to leave his employer is universally recognized."

Applying this principle to the facts involved in the strike, the strike organizers, the officers of the Actors' Equity Association, and its membership, were and are guilty of unlawful acts in directing, inducing, persuading or coercing players under contractual relations with managers to strike, to break their contract, and not to play at scheduled performances. The contract need not be for any specific period (although I know of my own personal knowledge that a great many of the contracts are for long terms, and some have a two weeks' notice clause).

In justice to the many players who are members of the association and who do not realize the consequences of the acts of the organizers of the strike, and the officers of the association, in permitting the organizers to commit the acts which the courts have pronounced illegal, let me call your attention to the famous Danbury Hatters' case, known as Lawlor v. Loewe, 235 U. S., 522.

In that case the members of a labor union attempted to compel a hat manufacturer to unionize his factory, left his employment and prevented others from taking employment therein, and with the assistance of members of affiliated organizations declared a "boycott" on his goods. The court held that all the members of the labor union who paid their dues were jointly liable with the officers of the union for the damages sustained by their acts. **It is not essential that each member of the Union should have knowledge of the details of the action proposed to be taken by the strike organizers and the officers of the Union.**

The court said, on page 529:

"The individual members are liable as principals for what their officers did in the performance of their duty, even though they did not know of the particular acts done, or may have disapproved of or have forbidden it."

In that case the plaintiff recovered a judgment for \$222,000.00, and many of the members of the Union had their bank accounts attached, their property sold at public sale under execution, and many were obliged to pay whatever they had, to make good the damage.

The damages in such cases are not apportioned, but each member is liable individually and collectively for the entire damage done, and if he has sufficient property, he must make good the entire damage.

It is beyond dispute now that very serious damage has been inflicted upon a number of managers by the closing of their theatres. The damages are not speculative, because the managers will be entitled to recover for moneys refunded by them to patrons who were deprived of the opportunity to see the attraction, moneys paid as rent for the theatre while it remained dark, moneys paid to employees who had to be laid off in consequence of the strike, moneys paid for advertising, current expenses, and possible losses wherever they can be established.

The resulting damage of this strike may run into millions of dollars, and all those players who have contracts with Managers as well as the officers and strike organizers, and the individual members of this association, though they did not participate in or had any knowledge of the strike, may, within a short period of time, find themselves involved in a serious predicament. By the action of the organizers of the strike and the officers of your association, the life savings of many players have already been jeopardized.

I think it is your duty to at once direct all players who have walked out in breach of their contracts to return and to minimize the damage as far as possible.

This letter is written, not with the idea of giving you advice, but simply to justify my action.

Very truly yours,

NATHAN BURKAN.

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ABOUT STOCK PLAYS AND PLAYERS IN MANY CITIES

BOSTON: PLYMOUTH—"Havana"
was the attraction this week again, the
engagement being for two weeks. The
week of Aug. 11, will be the final week
of the Carl Hunt Company and "Adele"
has been selected as their closing engage-
ment. **ARLINGTON**—John Craig and
Mary Young have once more taken over
this theater, now known as the Arlington
Theater, and they are planning to reopen
in the early part of September. The at-
traction has not yet been selected. They
intend to have a first-class company and
will produce many Shakespearean plays.
Gleeson.

CLEVELAND: COLONIAL—"Fair
and Warmer," Avery Hopwood's success-
ful farce comedy of other seasons, was
given its first local stock presentation at
the Colonial Theater, by the Colonial
Stock Players. This was the best play
offered during the present stock season,
and among the most popular.
Loeb.

HAMILTON, CAN.: The Savoy Play-
ers have closed their season at the Savoy
Theater, which opened on September 2,
1918. They have played continuously, with
two interruptions caused by the "flu" epi-
demic, for forty-two weeks, smashing all
records ever made in the city of Hamilton
for the length of a stock season. It is also
the first stock company that has run a win-
ter season through in Hamilton. During
their long engagement every member has
had opportunities to score distinct suc-
cesses and become prime favorites with the
theater-going public. No company that has
ever visited Hamilton can boast of making
as large a circle of loyal friends as the
present Savoy Players. A warm welcome
awaits the players when they come back
to this theater at a future date.
Nisbet.

JAMESTOWN: CELERON—The Paul-
ine MacLean Stock Company closes its
engagement at the Celeron Theater this
week. The company is playing to capacity
business and putting on the finest stock
productions ever given here, but an en-
gagement in Akron, Ohio, where a the-
ater is building for the company, makes
it necessary for them to close at Celeron
Park. The company played in "Nothing
But the Truth" during the week of Au-
gust 3, and for the current week appears
in "Remnant."
Langford.

NEWARK: OLYMPIC PARK—March's
Opera Company, is presenting this week,
the comic opera "Love O' Mike." As an
added amusement there has been entered
an interpolation, "Mutt and Jeff." A
chorus girl's contest has also been added,
the audiences voting for the most deserving
girl, who wins the prize offered.

SAN DIEGO: STRAND—The Virginia
Brissac Stock Company gave a very clever
production of "Baby Mine," with Miss
Brissac and Fred Raymond in the leading
roles, both doing excellent work. Others
doing good work were Ferdinand Munier,
Eddie Lawrence, Patia Power and Nellie
Blanchard. The piece was particularly well
staged. "Fair and Warmer" follows.
Chapman.

SAN FRANCISCO: ALCARAZ—The
Alcazar did a big business with "Here
Comes the Bride," starring Belle Bennett
and W. P. Richardson. "Sinners" is the
next bill.
Barnett.

WILKES-BARRE: POLI—"De Luxe
Annie" proved a decided drawing card,
and was a play well worth seeing for its
dramatic value. Alice Clements played
the two roles, those of a confidence worker
and a respectable married woman, with
such distinction as to register another hit
with local audiences. Edward A. Horton
as the crook companion, and Arthur
Buchanan as the doctor, deserve special
mention for the excellent rendition of their
parts.
BRIGGS.

WINNIPEG: WINNIPEG—The Win-
nipeg Permanent Players, under Manager
G. T. Howden, opened the fourteenth con-
secutive stock season of the Winnipeg
Theater on August 4, with "The Man
Who Came Back," to capacity business.
Many of the old favorites are absent, only
four of last season's company being re-
engaged, namely: Edna Earle Andrews,
Fred Kirby, George Secord, and Fred
Cummings. The complete roster of the
new company is: Thomas A. Magrane,
director; George Secord, assistant; Hazle
Burgess, Jack Hayden, Edna Earle An-
drews, Fred Kirby, Fred Cummings, Jane
Manners, Bruce Elmore, George Earle,
Marie Stuart and Walter Austman. John
Foster is Manager Howden's assistant in
the front of the house and the press de-
partment will be under the capable direc-
tion of T. Bowers McDermitt, as heretofore. Manager Howden is very well
satisfied with the personnel of his new
company and says indications point to the
most successful season this popular play-
house has yet experienced. "Nothing
But the Truth" is underlined.

Hazel Baker, leading woman, and Milton
Goodhand, juvenile, have been engaged by
E. B. Spofford to open at Salt Lake City
Aug. 31st in support of Ralph Cloninger.

New Company for St. Paul

L. N. Scott, manager of the Metropol-
itan, St. Paul, who has held a rental in-
terest in both the St. Paul and Minneapolis
Shubert theaters, has given up his lease
to Finklestein and Rubens, owners of all
the leading picture houses of the Twin
Cities. In lieu of the change St. Paul
soon will be greeted by a new stock com-
pany, a company that already is partly
chosen, and one, if promises hold good,
that will equal or surpass anything pre-
sented in St. Paul in some years.

An interesting feature attends the ar-
rangement in that the new company will
be a double-barreled affair. Enough play-
ers will be engaged to make two full com-
panies and they will alternate in their
productions between St. Paul and Minne-
apolis. Little has been said as to the
quality of the shows to be produced, but
it is realized among the managers that
only first-class entertainment will prove a
drawing card that will last.

Another interesting feature that goes
with the organization of the companies is
the fact that A. G. Bainbridge will manage
both companies. Mr. Bainbridge is a vet-
eran at the game of producing stock plays,
having guided the destinies of such orga-
nizations in the Twin Cities for years. He
is now assembling his troupe. Pfister.

Atchley in New Bedford

Manager Warren O'Hara has engaged
as leading man of the New Bedford The-
ater Stock Company for the coming sea-
son, Hooper Atchley, who has had expe-
rience in stock companies in Fall River,
Baltimore and Washington. He also
played the leading role in the New York
production of "The Bird of Paradise,"
also role opposite William Farnum in
"The Littlest Rebel." He has been in
United States service, and after his dis-
charge he appeared in Y. M. C. A. pro-
ductions in France of "Stop Thief" and
"Officer 666."

Kansas City to Have Stock

Kansas City is assured of a dramatic
stock company this fall and winter by
James W. Castle, who announced that the
Auditorium Theater, at Ninth and Holmes
Streets, would open August 30. Mr. Castle
will manage a new organization of players
recruited in New York, to be known as the
Arthur C. Alston Stock Company, which
has leased the theater for three years. The
first play will be Ernest Wilkes's "Broken
Threads."

Where Shows Are

BIRD OF PARADISE; Pittsburgh
Sept. 1-6.
CAPPY RICKS; Chic. indef.—**CHU**
CHIN CHOW; Toronto Aug. 25-31;
Montreal Sept. 8-14.
DOWN LIMERICK WAY; St. Paul
Aug. 31-Sept. 6.
GOOD MORNING JUDGE; Asbury P.
Sept. 1-6.
KEEP IT TO YOURSELF; Chic. Aug.
31-indef.
LADY IN RED; Phila. Sept. 1 indef.
LUSTEN LESTER; Chic Sept. 1-indef.
MOLIERE; Seattle Aug. 18-23.
OH LADY, LADY; Detroit Aug. 24-30.
OH MY DEAR; Boston indef.—**ON**
THE FIRING LINE; Chic Aug. 25-indef.
PLEASE GET MARRIED; Baltimore
Sept. 1-6.
ROSE OF CHINA; Detroit Sept. 1-6.
SEE SAW; Boston indef.—**SEVEN**
MILES TO ARDEN; Chic. Aug. 24 indef.
SHE WALKED IN HER SLEEP; De-
troit Sept. 8-14—**SINBAD**; Phila. Sept. 1
indef.—**SOMETIME**; Chic. indef.—**SUN-**
SHINE; Kansas City Sept. 1-6.
TAKE IT FROM ME; Chic. indef.—
THREE WISE FOOLS; Chic. Aug. 21
indef.
UNCLE TOM'S CABIN; Lansing,
Mich. 16-17, Kalamazoo 18, Gary, Ind.,
19, Valparaiso 20, Elkhart, 21, Ft. Wayne,
22, Lima, O., 23-24—**UNKNOWN PUR-**
PLE; New Haven Sept. 1-3.
WHAT'S THE IDEA; Schenectady
Aug. 25-31.

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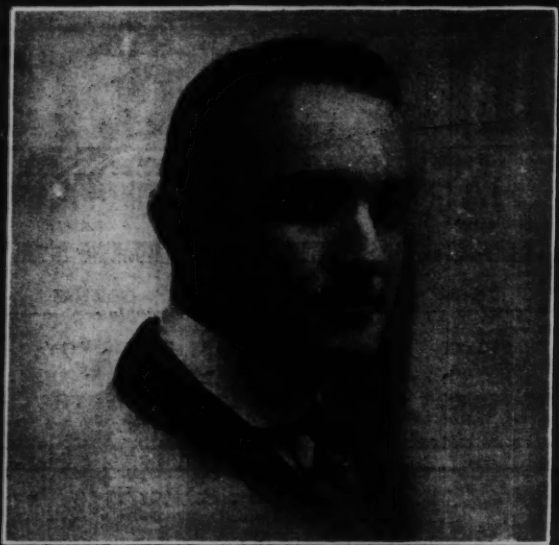
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White

Fred Freddy uses as one of his specialties in Gus Hill's Minstrels, "Some Day You'll Want Me Back"

Marion Saki, during her singing single turn in vaudeville, is lispig "Sipping Cider Through a Straw"

Irving Fisher is in vaudeville preparatory to joining the Nora Bayes show next season. One of his numbers is "When the Preacher Makes You Mine"



National

Lillian Held is a member of the cabaret aggregation at the Moulin Rouge. Diners pause while she sings "Chong"



Block



The dancers at Maxim's shake a mean heel when Ray Miller's Black and White Melody Boys do their own number "The Black and White Melody Blues"



Strand



White

VAUDEVILLE VOLLEYS—From



The bookers and agents around the Palace building were all worked up by the strike of the legitimate actors last week. They did

a lot of wondering but refrained from any direct statements that might be quoted.

Chris Egan ran up against hard luck last week. He subs at the Prospect so that the permanent manager can have a vacation and right off the bat Egan bumps into the B. R. T. strike. It helped business at the house but had Chris worried as to whether he would have to live in Brooklyn until the absent manager returned. Chris is anxious for his own house, the Colonial, to resume so that he can walk from his house if any strikes occur in Manhattan.

The Patriotic Martins

Those chain-lightning boys, the Flying Martins, Chris and Johnny, who played the Palace last week and were something of a sensation with their marvelous aerial work on the flying trapeze, sure showed what American patriots they were during the recent war. Chris was with the 805th Aero Squadron, while Johnny was with the Washington, D. C., regiment attached to the 41st Division. The boys were mustered out March 4th last on the other side and decided to rejoin as aerialists, the Martins having no trouble in getting a date March 24th at the Alhambra, London, where their act was a positive sensation. The Martins plan to return to London in October. The Martins are the same boys who were on the Arabic when that boat was torpedoed in midocean, and their bravery at the time received due mention in all the New York papers. The way they could scale the rigging and do stunts the gobs couldn't do had the commander of the boat wishing that he had a boatload of sailors of their ability. During the ship's disaster the Martins showed unusual bravery and saved several lives.

Though few knew it the Furness Sisters, Alice and Hazel, were making their first appearance on the Palace stage last week with Gus Edwards. The girls made a most pleasing impression and both girls show ability.

Ray Hodgdon is fast enlarging the physical size of his office force. While the Captain is himself a host in the booking line and knows real stage material when he sees it, he engaged Jerry Hitchcock as an office assistant at the time he opened his Palace Theater project. Now he has Charles Morrison with him, Morrison being a former gob and of late a sort of right hand bower to Carlton Hoagland at Henderson's Coney Island.

Flo Lewis has been replaced by Tot Qualters in the Jimmy Hussey act. Hussey didn't burn any bonfires of elation at Flo's departure as she had just gotten into the routine of the big act nicely and seemed a fixture there. But Jimmy has hopes Miss Qualters will prove an acceptable substitute.

Eva Shirley is a vaudevillian with a voice that keeps her working. It

The Flying Martins as Patriots—Jimmy Blyler a Song Writing Demon—Brian Foy Deserts Vaudeville for Song and Scenario Writing—Lon Hascal With George White

now develops Miss Shirley has talent for song writing as evidenced by the number she has written in conjunction with Evans Lloyd entitled *Drop A Bunch of Sunshine On Lindy and Me*, which the Remick Company is marketing.

Lee David has just completed the lyrics and music for the new act of Lou Lockett, the latter having a turn in which a "find" of Lou's will be found, namely, Beth Berry, a California girl of rare looks and grace. Lou is aiming at the "big time."

Reports from the various Long Island pop houses are that business is good this summer, notwithstanding the long run of rain.

Dancing Contests Draw

Mike Duffy, who manages the 23rd Street and is doing a man's job at it, much to the satisfaction of the interests paying Duffy's weekly salary, is running dancing contests at the house every Friday evening and it is almost necessary every week to call out the police reserves to hold the crowds in line. Fully five or six couples show up every week and dance their heads off for a \$10 prize which Manager Duffy permits the audience to decide the winners. Great stuff for the neighborhood.

Eddie Foyer Has "Arrived"

For some years on the "small time" and playing the Sunday concerts throughout New York and Brooklyn Eddie Foyer, the "man of a thousand poems," continued to learn poems and dream of the day that he might get a whack at the "big time." In the passing of time Eddie finally drafted into the higher grade of pop houses and when he obtained some Family Department bookings from the Keith Vaudeville Exchange another step then had him on the "big time." He made his first appearance at the Palace not so many weeks ago, and his success there with the reciting of such standbys as "The Shooting of Dan McGrew" and Kipling's "Boots" has established him as a "big time" picture. It seems about seven or eight years ago we ran into Eddie Foyer on a Sunday bill in one of the side avenue houses. The same pieces that he is hitting 'em up in the Palace and on the "big time" are the same that he used then as well as the slangy imitation of the waiter in the restaurant. When Eddie reached the Palace he took no chances with "The Spell of the Yukon" or "Gungha Din" as the opener of his recitation period, but slammed into "The Shooting of Dan McGrew." At the Palace, while he put dramatic tension into the McGrew piece, it was his interpretation of "Boots" at a time when returning soldiers appreciate the value of Kipling's grim soliloquy on the constantly marching booted Tommies of the English army, that went best.

Blyler the Song Writing Demon

By way of recollection reckon you all vaudevillians remember the former variety combination of Jimmy Blyler and Fred Brown. That was in the days of 1911. They were the composers of *Whip-Poor-Will*, *Bumble Bee*, *At the Turkey Trotter's Ball*, etc. They separated. Brown went into pictures. He finally landed with the Mack Sennett comedy troupe on the Coast where he is to this day and apparently anchored for the remainder of his public life. Jimmy Blyler took unto himself a feminine vaudeville partner, Jane Green, and this pair landed in the Ziegfeldian court of "The Follies" where they have been working successfully since its opening of the present season. The Blyler-Green duo is using a number in the show which Blyler and his partner composed, the song being *What Have I Done To Make You Stop Loving Me?* In collaboration with Billy Curtis, Blyler has written a number styled *Found: A Good Man At Last*, which Sophie Tucker has tried out and found to be worth while. They have also written *Gee, That's the Time*. Blyler has also written in cahoots with Franklin Ardell another late number entitled *Millions of Times*. This last named song made such an impression with the heads of the Remick Company that they have taken it for the market. Another new number by Blyler is *Time Was When*, a "blue" selection, has been accented by Pace & Handy.

Olga Myra With Sebastian

In the new Carlos Sebastian act that is within the offing of the new acts this week, knocking at the local doors via Brighton Beach, is Olga Myra, who handles the principal dancing role opposite Sebastian. As the act has a special scenic layout from the P. Dodd-Ackerman shop, it requires three stagehands to operate the stage investiture.

Jack Weiner is now attached to the office forces of the William B. Friedlander office. He was formerly with "Sweeties."

Eugene West, prior to his song-writing success, played vaudeville, appearing in a dramatic offering of a serious type and playing the male lead, is returning to the varieties. West is planning a new act with Delores Lagay. It will be a singing and dancing act, with some of West's newest numbers featured. Perhaps West's best number was *Everybody Shimmies Now*, which the Charles K. Harris Co. published. Elmer Rogers of the Palace, has been away on a vacation and he is one of the regular managers who really deserved it. Elmer never shirks a minute while running the Palace and he is always on the job, rain or shine.

Looks like a stampede on the part of American vaudevillians to postpone indefinitely their proposed trip

abroad to play European dates. Conditions over there now are against the present invasion.

Arthur MacHugh is now handling the publicity for the Sennet Bathing Girls' show at the Broadway and is looking up some of the stunts the bathing girls did that were with Noah on that eventful trip of his, Mac bringing it down to date to fit present usage. Mac has put everything in print except a story of the girls losing their bathing suits. But there's a limit to Mac's patience.

Brian Foy's Success

Looks as though vaudeville will not see Brian Foy again. The young man, the oldest of the Eddie Foy tribe, says he is not rejoining his father's act nor is he planning any dip into vaudeville as he is writing topical songs and motion picture scenarios. He has just helped Chuck Reisner, former vaudevillian, put together a comedy film a la Chaplin for Watterson Rothacker in Chicago, and has just written a song, *My Irish American Rose*, that bids fair to be a big winner. Other songs are scheduled to appear from Foy's pen.

And when we were talking to Brian the other day he told us that Reisner, who had played the principal comedy role in the new film, "Dog Days," that was made in the Rothacker shop in Chicago, will likely remain in the picture game and eschew the vaudeville "single" he was doing altogether. Chuck worked with Charlie Chaplin in "A Dog's Life" and was largely instrumental in furnishing Chaplin with the comedy story of that subject.

From last accounts the Virginia judge, Walter C. Kelly, had broken all eating records since his return from London where he said he would have starved to death had he remained there any longer.

The Jongleur's Accompaniment

Wilfrid DuBois, now known throughout vaudeville as "jongleur," is not depending upon any old thing-a-majig, as his musical accompaniment while working on the stage. DuBois has made sure that acts ahead are not using his music, the clever young juggler having arranged for *Romance* to be used as the theme of the accompaniment for the entire act. It's in medley form, to be sure, but admirably suited for the DuBois turn.

Jimmy Flynn had 'em sit up and take notice during his recent engagement at the Empire City race track where he sang with the band. That old saying he "sang to beat the band" runs true of Jimmy, for he did and scored a big hit with that style of work. Among some of his best vocal bets were *Jerry* and *In the Heart of A Rose*. Jimmy has a corking good voice.

Lon Hascal's New Job

When Lon Hascal, who enacted the breezy sergeant in the Will Morrissey-Elizabeth Brice "Overseas Revue," stepped out prior to the road tour of that act, he was signed for the George White show and is now in its cast. Lon likes to travel if the traveling is to Fair Haven and back.

VAUDEVILLE FORCES SUPPLY ACTS TO THEATER MANAGERS

Big Circuits Offer to Lend Artists Wherever Needed at the Legitimate Playhouses

THE support of the vaudeville interests has been pledged to the producing managers' side, according to statements published in the New York press, the activities of the variety offices themselves to supply acts whenever needed by the managers to keep their houses open that have been affected by the actors' strikes as well as place at the managerial interests' service whatever support they can to aid the theatrical interests. The Keith Vaudeville Exchange during the past few days placed the acts available for immediate service at the disposal of the producing managers. The Shuberts were among the first of the managers to accept this proffer although making every effort to obtain the immediate appearance of every man and woman on their list who had had former vaudeville service and was not allied with the Equity side.

During the first part of the week conferences were held by the heads of the vaudeville interests who discussed all angles of the present strike situation and its possible development.

The burlesque interests, headed by Samuel Scribner also rallied to the managerial side, when the Columbia Burlesque Association agreed to permit the Jean Bedini show, "Peek A Boo" which has been summering

at the Columbia at 47th and Seventh avenue, to move diagonally across the street and across Broadway into the Central where it opened Monday night.

Meanwhile the Columbia interior was placed in the hands of carpenters and decorators who are putting into shape for the new winter season which starts within the fortnight with the Lew Kelly show.

Just how long the Bedini show will stay at the Central is problematical although the Central presents the show at Central prices, which of course are higher than the scale maintained this summer at the Columbia. It had been decreed that the Bedini show should go on the Columbia Circuit as one of its regular attractions when the season opens. The strike may alter the plans of the Columbia which may give Bedini a special permit to remain on Broadway until the strike is ended.

The Equity claims a number of the burlesque people are allied with its cause but this some of the Columbia officials deny, saying that the burlesque folks have not even been approached on the Equity proposition until the present strike came up and that they feel sure that they do not see any reason now why they should join a movement that might cost a season's work.

Supplying Hospital Shows

The B. F. Keith Vaudeville Exchange is still supplying hospital shows for the soldiers and sailors although some of the local base hospitals have been closed by government orders. The Camp Mills hospital, which has been getting weekly vaudeville shows, closes this week, while the Polyclinic Hospital (Fiftieth Street) is also supplied. The latter may close its wounded soldier department within the fortnight. Two shows are still sent to Base Hospital, No. 1, Gun Hill Road, 215th Street, while single weekly shows are being sent to Base 41, Staten Island, Camp Dix and St. Mary's, Hoboken. New Haven and Otisville (General Hospital No. 8), N. Y., is getting a weekly variety bill. A show is also sent by the Keith offices to the General Hospital No. 6 at Lakewood, N. J.

Becker's "Secret Service"

Herman Becker is sending out a big girl and comedy act this fall under the caption of "Secret Service." Leo Greenwood, former star comedian of Becker's "Yucatan" act, will head this new offering. Greenwood is now in New York to start rehearsals.

11 Acts at Henderson's

As no headline act had been engaged up to the present, Johnny Collins, who books both Henderson's and the Brighton Theater, Coney Island, is booking in an eleven act show at Henderson's next week. The season at both Henderson's and Brighton may run until the middle of September.

Leo Donnelly Happy

Leo Donnelly, who refused a vaudeville tour to retire from the stage, is apparently happy in his new occupation. He was around the Palace building this week, looking hale, young and happy, with all kinds of orders in for some of the mechanical devices that he has in his managerial charge. One is an attachment to an electric fan that cools one in summer which will change the fanning apparatus into a heating proposition during the winter.

Joseph Hart's Plans

In addition to producing a big show this fall, with rehearsals to start within the next fortnight, Hart producing a stage dramatization of an Irvin Cobb comedy, he will have a number of new acts on the vaudeville stage. Hart plans to go to Europe next spring, Joe having a number of European propositions that demand his presence over there.

Stern's Boston Branch

Jos. W. Stern has established a branch office of its music house in Boston at 181 Tremont Street, with Charles Lang, the former secretary and treasurer of the Bernard Granville Company (music), as its general manager. As professional manager of the Hub branch is Billy Moran, who recently returned from overseas service in France and was honorably discharged.

Elsie Janis May Play Several Weeks for Ke'th Circuit. Vaudeville Producers Offering Chorus Girls Immediate Work. Walter Kingsley Doing Press Work for Producing Managers. Edward Darling Expected Home from London First of Next Week. "Big Time" Vaudeville Resumed at Palace, Chicago, Sept. 1.

RAY MILLER'S BAND IN BIG DEMAND

His Black and White Melody Boys May Sign with Show

The way offers are coming thick and fast for Ray Miller's Black and White Melody Boys to join musical productions means that before the new season opens this crack musical and versatile organization will be with one of the new Broadway shows.

Since the eventful day that Joseph B. Franklin brought Ray Miller into New York from his far western habitat, his musical success has been remarkable, the Miller band of perfection jazzists proving a Broadway sensation. At present the Miller organization of melody kings is filling an indefinite engagement at Maxim's, New York. As a sure tribute to the greatness and popularity of the Miller band, the boys are now making a series of jazz records for one of the eastern phonograph companies.

In the Melody Boys personnel is a lineup that cannot be surpassed anywhere where claims for the best, latest and newest wrinkles in jazz music are made. John Ryan is one Melody Boy who can tear the inside lining out of a melody on the violin, flute or banjo and is a bully, baritone singer. Then there is George Walsh, formerly of the Jazz Fiends, who can tickle the ivories for keeps and spring more novelties and innovations in jazz music than Mr. Jazz himself. Walsh is the composer of the big instrumental hit *Black and White Melody Blues* which has a melody that is incomparable.

A third member is Norman Carp, a brother of Al. Carp by the way, who is now a big music hall card in London, Norman having played at the Knickerbocker Hotel for the past two years. He's a violinist and a crackerjack, being the youngest perhaps of the jazz experts along Broadway. Still another member is Moe Copelle, formerly manager of the Memphis Five, who has few equals as a trombonist and who is the trickiest, jazziest jazz "slider" in captivity. He's a tenor and can hit a high note a la John McCormack.

Ray Miller is a host himself, the originator of the present Miller combination which has been together for the past three years and all the time under the personal managerial direction of Joseph B. Franklin.

Clarence Marks' Show

Clarence Marks, well-known vaudevillian, has been engaged by J. Bart McHugh, the Philadelphia agent, to head a big road show that will open Sept. 1, playing the three-nighters and full-week stands. The bill will be changed twice weekly, the Marks Players being up in two bills—namely, "Look Who's Here" and "The Silence of Love." There will be 22 people in the company, which Marks will personally manage. Messrs. McHugh and Marks were in New York this week routing the show which opens in the East, with four weeks already lined up.

SONG FEAST HITS NEW PALACE BILL

A Long Show This Week With Overdose of Pianos

Songs and pianos hit the Palace bill at the beginning, the center and the ending and it has been weeks since such an array of singing routines has been on view at this palatial vaudeville house.

Notwithstanding that pianos were almost constantly in view if not in use, some surefire hits were recorded during Monday afternoon's start for the current Palace bill. The Four Meyakos did unusually well in the opening spot, such a turn proving more adapted to a later spot.

It did the heart of the Palace regular a world of good to see the old Primrose Four back, three of the old singing combination being back in the present combination. This of course includes Bob Gibner, James Cantwell and Tom Murphy of the old Primrose bunch, with Eddie Van of the former Sherman, Van and Hyman trio, holding down the fourth membership spot. They reeled up the merry song routine used throughout the Orpheum time, the Palace week being shoved considerably ahead of the regularly booked time, with the quartette unable to get up in any of the very latest songs. The old songs were well received, the four proving one of the surefire hits of the bill.

The Ernest Evans act was never better presented and was an unquestioned success in the third position. Each member of the Evans act, including Ora Deane, Estelle McNeal, Gertrude Zobie and Mildred Rife acquitted herself with much credit, the bright particular star being Miss Deane. She's a cute feminine trick, with a pleasing personality and remarkable dancing ability. Billy Montgomery and Minnie Allen are reviewed under New Acts.

Ciccolini is back in vaudeville and this splendid Italian tenor was never heard to better advantage. Ciccolini has learned his lesson in vaudeville and now he sells his wonderful voice in a way that made his singing a delight to hear. After intermission and Topics of the Day came the new Jimmy Hussey act, "Move On."

In place of Flo Lewis, who had just worked in admirably into the shimmy murderess was Tot Qualters, a favorite at the Palace corner where she had appeared with the George White turns. Miss Qualters is not only a mighty fine looking girl but she tackled that long speech about the death of the shimmy like a veteran and despite only two days' rehearsals put it over. She is bound to prove an asset worth while, is strong on looks and dress and can dance well enough to hold her own anywhere. The new act found big favor, Hussey being called upon to sing *Harris, Come Back From Paris, Nathan, Nathan, You Ain't Worth Waitin' For* and *Harrowsch*. Mlle. Nitta Jo repeated the former success and her individual, characteristic French style won her many new friends. She sang *Wandering, Baby* and *I'm Sorry I Made You Cry*. The Four Marx Brothers and their familiar line of mixed comedy, music and whatnot closed the show and scored their usual success. MARK.

B. R. T. STRIKE ENDS

Brooklyn Car Situation Clears Just When Beach Theaters Were Beginning to Lose Big Money

JUST when the Coney Island theaters, namely the New Brighton and Henderson's, were standing to lose a lot of money the B. R. T. strike across the river came to an end with the powers that be agreeing to arbitrate and make some definite settlement on the strike. The strike lasted long enough to pinch the theaters along the beaches severely, with both the big time vaudeville houses losing several thousand dollars as it was, the days during the strike hitting them the hardest when things finally cleared. George Robinson, manager, of Brighton, made no bones about admitting the loss but was greatly relieved when the cars were

permitted to run without molestation again, as Coney Island is a long, long way from Brooklyn even when the cars are running. True, both houses ran shows without interruption but with the strike on it is a very different thing at the box office down that way than when there is no surface transportation fight.

So things are running sweetly down the Island way, with both Managers Robinson and Hoagland fervently praying that there will be no further interruption of the summer. The St. Swithin period was bad enough without a street car strike to further mess up matters. Normal attendance has now been resumed.

INNOVATIONS IN MOSS' THEATER

House at 181st Street and Broadway Is Novel

B. S. Moss has inaugurated some new ideas in the theater which he is erecting at 181st Street and Broadway. Among the innovations is an entirely new type of organ, which will be in addition to the forty piece orchestra. The organ will be suspended above the stage and will be entirely invisible to the audience, but by delicate devices the full graduation of tone will be conveyed to the patrons of the theater. This organ is known as the vibratory magnetic type and is operated by giant electric magnets, which at the touch of buttons controlled from the orchestra pit operates its musical chords.

Another feature of the new theater is that access to the balconies is gained by an inclining runway, up which an automobile can be driven with perfect ease from the lobby to the highest gallery. There will be no stairways.

Miss Halperin in Vaudeville

With the Shuberts postponing their "Girls" production until October and the strike interfering with rehearsals of the new Al. H. Woods show, "The Girl in the Stage Box," with Nan Halperin slated to head the first show, but "loaned" as a star for the Woods show, Miss Halperin has accepted some dates from the B. F. Keith Vaudeville Exchange. She plays Morrison's Rock-away Theater next week.

Interest in Fashion Show

Indications suggest a wonderful display of garments at the coming Fashion Show which is presented by the Shelton Looms and the Associated Garment Manufacturers.

This Show will be of exceptional interest this year, because it was discontinued in 1918 on account of war conditions. The great changes in fashions in the two years which have elapsed, are bound to bring forth something new and startling.

Acquire More Houses

The Stanley Company of America have acquired the Grand, Princess and Plaza Theaters, all located in Camden, N. J., and all of which were established by Abe Greenberg. The company will take charge of the trio of theaters on Sept 1st.

Mrs. Lockwood Granted Divorce

Ethel J. Lockwood, singer, living in White Plains, was given a final decree of divorce by Supreme Court Justice Platt from her husband, Benoni Lockwood, a New York business man. Mrs. Lockwood sued for divorce early this year, giving an unnamed actress as the correspondent and designating her only as one playing at the Manhattan Opera House at the time of the alleged indiscretions.

Barnes Circus in Chicago

On account of delay in reaching Elgin, Ill., Aug. 2, caused by unusual delay in transferring through the Chicago yards from Evanston, the Al. G. Barnes circus was obliged to omit the parade and matinee there, but business at night was of the capacity order in spite of a street car strike. The show appears at White City, Chicago, Aug. 30-31 and Sept. 1.

New Theater in St. Paul

On August 24, the Finklestein-Ruben's house, the New Majestic, will become the New Gaiety, and the above firm in addition to owning stock and picture houses galore will enter the burlesque field. American Wheel attractions will be shown. Bert Goldman, long identified with the Finklestein-Rubens forces, will be manager.

Westphal in Show

Frank Westphal will not be seen in vaudeville next season, having been engaged for the McIntyre and Heath show, "Hello Alexander," recently in rehearsal for its New York opening this month. Mrs. Westphal (Sophie Tucker) is also to be with the same show.

"Peek-a-Boo" at the Central

"Peek-a-boo," the musical revue that has been running at the Columbia Theater, was transferred Monday to the Central Theater, to continue there indefinitely.

Ota Gygi Buys Violin

Ota Gygi, violinist in vaudeville, recently paid \$9,500 for a genuine Sonatus Seraphin violin, made in 1736. It is the only one of its kind in America. Gygi insured it for \$15,000.

DEMPSEY TOUR

Back Show with \$225,000 Certified Check

With a certified check for \$225,000 already deposited in the guaranteeing the theatrical tour of Jack Dempsey, the champion heavyweight fighter of the world, all arrangements have been made for the popular pugilist to start his tour at the Highlands Theater, St. Louis, on Aug. 18. The men responsible for the proposed tour of the champion are Fred Linick, R. L. Jacobi and Larney Lichtenstein and Aaron Jones (Mr. Jones being a silent partner in the enterprise), all of Chicago.

A guarantee of \$17,500 was posted for the positive appearance of Champion Dempsey at the St. Louis Park.

Dates have been arranged for Dempsey for fifteen consecutive weeks, with Detroit (Detroit Opera House), Chicago (Colonial), Philadelphia (Forrest), and New York City to follow.

Among the expert men for the Dempsey exploitation there is Ned Holmes, who jumped from New York to Chicago to take charge of the new assignment. Four men go ahead of Dempsey and three back.

A select company of vaudevillians will accompany Dempsey on the show tour, with the champion, of course, the big card.

Comedy Predominates at Fifth Ave. During First Half

Proctor's Fifth Avenue maintained its high average of offerings the first half of the week with a well-balanced, varied and completely enjoyable series of acts. The headline attraction is the Fifth Avenue's favorite of long standing Stan Stanley. He was an applause riot.

Another laughing hit was made by Conlin and Glass. Jimmie Conlin was funny in his usual way, and his piano playing caught the house. Miss Glass is by no means just a foil for his funmaking. She deserves a substantial part of the credit for the success of the act. The Farrell-Taylor Co. presenting a cleverly arranged mixture of comedy, song and instrumentalizing, scored heavily. The two blackface comedians got comedy results with ease. The harp playing by the attractive young girl was appreciated thoroughly. Chong, as their finale, went big.

The sort of two person revue offered by Eddie and Birdie Conrad is an act that is best classified by neat. The pair work well, and were in good form the other evening, getting their full share of well-deserved appreciation from the jammed house. Edwin and Lottie Ford danced their way to success in the difficult position of closing. Black and White, two women acrobats, presenting their routine in a little different manner opened the bill, and Patsy Doyle's really funny monologue started the laughing of the evening in second position.

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Making Howes an Elk

Walter Howes, one of the youngest and popular bookers on the Keith floor, will shortly be initiated into the mysteries of the Newark lodge of Elks.

MANY HEADLINERS AT THE RIVERSIDE

Regay and Sheehan and Craig Campbell on Bill

A long list of headliners brought out an enthusiastic house at the Riverside Monday afternoon. The heaviest applause went to Pearl Regay and Lester Sheehan, who presented a varied dancing program. Eccentric, acrobatic and the latest phases of the shimmy and tango were introduced with a snap and attractiveness that gave the artists an easy triumph. A full stage with a background of orange draperies was used, which set off to fine advantage a new version of the South American tango. Miss Regay has grace and an unusual acrobatic skill, while Mr. Sheehan is as lithe as the most critical could desire. During this act she sings capital, *When the Preacher Makes You Mine*.

Craig Campbell scored as usual with songs, which included *Then You'll Remember Me* and selections of "I Pagliacci" and other operas. His strong and clear voice was never in better form. Ames and Winthrop presented their amusing skit on the troubles of a young woman whose skirt has been caught in a door jamb. Mr. Ames' grotesque sense of comedy brought great guffaws, particularly in an eccentric dance with his partner. Clifton Crawford repeated his former vaudeville specialty, which consisted of stories and imitations. His analysis of the lyric of *Annie Laurie* went over well.

Lillian Fitzgerald, capably assisted by Clarence Senna at the piano, did well in the closing spot. Her imitations of Irishmen and Italians were the high marks of her act. Jack Kennedy and company had an early position with a domestic sketch which had golf links for its scene. It had a lively finish and was well acted. Kranz and La Salle had some amusing patter, and Orville Stam showed his physical prowess.

REID.

Accused of Hold-Up

Francis Fleming, 22, who claimed he was an actor, was arrested by the New York police Saturday while running away, the police said, from the scene of a hold-up on Broadway, the victim being Louis Munno, an auto supply dealer. The officer making the arrest was attacked by Fleming, who bit him in the cheek. Fleming was held in \$1,000 bail pending his trial for attempted robbery. Along the Rialto no one could be found who knew of Fleming's alleged stage connections. This event had no bearing on the strike.

New Players Score

The new players—namely, Martha Lawrence and Jesse Ash, who replaced Lillian Berse and Jack Weiner—in the big William B. Friedlander act, "Sweeties," have opened with flying colors, the reports from the Majestic, Chicago, being that both players won individual favor.

Nora Bayes' Two Weeks

Nora Bayes is playing vaudeville this week in Atlantic City, with next week also penciled in by Johnny Collins, of the Keith offices. Miss Bayes is to resume her show activities just as soon as the strike situation clears.

VAUDEVILLE FORCES SUPPLY ACTS TO THEATER MANAGERS

Big Circuits Offer to Lend Artists Wherever Needed at the Legitimate Playhouses

THE support of the vaudeville interests has been pledged to the producing managers' side, according to statements published in the New York press, the activities of the variety offices themselves to supply acts whenever needed by the managers to keep their houses open that have been affected by the actors' strikes as well as place at the managerial interests' service whatever support they can to aid the theatrical interests. The Keith Vaudeville Exchange during the past few days placed the acts available for immediate service at the disposal of the producing managers. The Shuberts were among the first of the managers to accept this proffer although making every effort to obtain the immediate appearance of every man and woman on their list who had had former vaudeville service and was not allied with the Equity side.

During the first part of the week conferences were held by the heads of the vaudeville interests who discussed all angles of the present strike situation and its possible development.

The burlesque interests, headed by Samuel Scribner also rallied to the managerial side, when the Columbia Burlesque Association agreed to permit the Jean Bedini show, "Peek A Boo" which has been summering

at the Columbia at 47th and Seventh avenue, to move diagonally across the street and across Broadway into the Central where it opened Monday night.

Meanwhile the Columbia interior was placed in the hands of carpenters and decorators who are putting into shape for the new winter season which starts within the fortnight with the Lew Kelly show.

Just how long the Bedini show will stay at the Central is problematical although the Central presents the show at Central prices, which of course are higher than the scale maintained this summer at the Columbia. It had been decreed that the Bedini show should go on the Columbia Circuit as one of its regular attractions when the season opens. The strike may alter the plans of the Columbia which may give Bedini a special permit to remain on Broadway until the strike is ended.

The Equity claims a number of the burlesque people are allied with its cause but this some of the Columbia officials deny, saying that the burlesque folks have not even been approached on the Equity proposition until the present strike came up and that they feel sure that they do not see any reason now why they should join a movement that might cost a season's work.

Supplying Hospital Shows

The B. F. Keith Vaudeville Exchange is still supplying hospital shows for the soldiers and sailors although some of the local base hospitals have been closed by government orders. The Camp Mills hospital, which has been getting weekly vaudeville shows, closes this week, while the Polyclinic Hospital (Fiftieth Street) is also supplied. The latter may close its wounded soldier department within the fortnight. Two shows are still sent to Base Hospital, No. 1, Gun Hill Road, 215th Street, while single weekly shows are being sent to Base 41, Staten Island, Camp Dix and St. Mary's, Hoboken. New Haven and Otisville (General Hospital No. 8), N. Y., is getting a weekly variety bill. A show is also sent by the Keith offices to the General Hospital No. 6 at Lakewood, N. J.

Becker's "Secret Service"

Herman Becker is sending out a big girl and comedy act this fall under the caption of "Secret Service." Leo Greenwood, former star comedian of Becker's "Yucatan" act, will head this new offering. Greenwood is now in New York to start rehearsals.

11 Acts at Henderson's

As no headline act had been engaged up to the present, Johnny Collins, who books both Henderson's and the Brighton Theater, Coney Island, is booking in an eleven act show at Henderson's next week. The season at both Henderson's and Brighton may run until the middle of September.

Leo Donnelly Happy

Leo Donnelly, who refused a vaudeville tour to retire from the stage, is apparently happy in his new occupation. He was around the Palace building this week, looking hale, young and happy, with all kinds of orders in for some of the mechanical devices that he has in his managerial charge. One is an attachment to an electric fan that cools one in summer which will change the fanning apparatus into a heating proposition during the winter.

Joseph Hart's Plans

In addition to producing a big show this fall, with rehearsals to start within the next fortnight, Hart producing a stage dramatization of an Irvin Cobb comedy, he will have a number of new acts on the vaudeville stage. Hart plans to go to Europe next spring, Joe having a number of European propositions that demand his presence over there.

Stern's Boston Branch

Jos. W. Stern has established a branch office of its music house in Boston at 181 Tremont Street, with Charles Lang, the former secretary and treasurer of the Bernard Granville Company (music), as its general manager. As professional manager of the Hub branch is Billy Moran, who recently returned from overseas service in France and was honorably discharged.

Elsie Janis May Play Several Weeks for Ke'th Circuit. Vaudeville Producers Offering Chorus Girls Immediate Work. Walter Kingsley Doing Press Work for Producing Managers. Edward Darling Expected Home from London First of Next Week. "Big Time" Vaudeville Resumed at Palace, Chicago, Sept. 1.

RAY MILLER'S BAND IN BIG DEMAND

His Black and White Melody Boys May Sign with Show

The way offers are coming thick and fast for Ray Miller's Black and White Melody Boys to join musical productions means that before the new season opens this crack musical and versatile organization will be with one of the new Broadway shows.

Since the eventful day that Joseph B. Franklin brought Ray Miller into New York from his far western habitat, his musical success has been remarkable, the Miller band of perfection jazzists proving a Broadway sensation. At present the Miller organization of melody kings is filling an indefinite engagement at Maxim's, New York. As a sure tribute to the greatness and popularity of the Miller band, the boys are now making a series of jazz records for one of the eastern phonograph companies.

In the Melody Boys personnel is a lineup that cannot be surpassed anywhere where claims for the best, latest and newest wrinkles in jazz music are made. John Ryan is one Melody Boy who can tear the inside lining out of a melody on the violin, flute or banjo and is a bully, baritone singer. Then there is George Walsh, formerly of the Jazz Fiends, who can tickle the ivories for keeps and spring more novelties and innovations in jazz music than Mr. Jazz himself. Walsh is the composer of the big instrumental hit *Black and White Melody Blues* which has a melody that is incomparable.

A third member is Norman Carp, a brother of Al. Carp by the way, who is now a big music hall card in London, Norman having played at the Knickerbocker Hotel for the past two years. He's a violinist and a crackerjack, being the youngest perhaps of the jazz experts along Broadway. Still another member is Moe Copelle, formerly manager of the Memphis Five, who has few equals as a trombonist and who is the trickiest, jazziest jazz "slider" in captivity. He's a tenor and can hit a high note a la John McCormack.

Ray Miller is a host himself, the originator of the present Miller combination which has been together for the past three years and all the time under the personal managerial direction of Joseph B. Franklin.

Clarence Marks' Show

Clarence Marks, well-known vaudevillian, has been engaged by J. Bart McHugh, the Philadelphia agent, to head a big road show that will open Sept. 1, playing the three-nighters and full-week stands. The bill will be changed twice weekly, the Marks Players being up in two bills—namely, "Look Who's Here" and "The Silence of Love." There will be 22 people in the company, which Marks will personally manage. Messrs. McHugh and Marks were in New York this week routing the show which opens in the East, with four weeks already lined up.

SONG FEAST HITS NEW PALACE BILL

A Long Show This Week With Overdose of Pianos

Songs and pianos hit the Palace bill at the beginning, the center and the ending and it has been weeks since such an array of singing routines has been on view at this palatial vaudeville house.

Notwithstanding that pianos were almost constantly in view if not in use, some surefire hits were recorded during Monday afternoon's start for the current Palace bill. The Four Meyakos did unusually well in the opening spot, such a turn proving more adapted to a later spot.

It did the heart of the Palace regular a world of good to see the old Primrose Four back, three of the old singing combination being back in the present combination. This of course includes Bob Gibner, James Cantwell and Tom Murphy of the old Primrose bunch, with Eddie Van of the former Sherman, Van and Hyman trio, holding down the fourth membership spot. They reeled up the merry song routine used throughout the Orpheum time, the Palace week being shoved considerably ahead of the regularly booked time, with the quartette unable to get up in any of the very latest songs. The old songs were well received, the four proving one of the surefire hits of the bill.

The Ernest Evans act was never better presented and was an unquestioned success in the third position. Each member of the Evans act, including Ora Deane, Estelle McNeal, Gertrude Zobie and Mildred Rife acquitted herself with much credit, the bright particular star being Miss Deane. She's a cute feminine trick, with a pleasing personality and remarkable dancing ability. Billy Montgomery and Minnie Allen are reviewed under New Acts.

Ciccolini is back in vaudeville and this splendid Italian tenor was never heard to better advantage. Ciccolini has learned his lesson in vaudeville and now he sells his wonderful voice in a way that made his singing a delight to hear. After intermission and Topics of the Day came the new Jimmy Hussey act, "Move On."

In place of Flo Lewis, who had just worked in admirably into the shimmy murderess was Tot Qualters, a favorite at the Palace corner where she had appeared with the George White turns. Miss Qualters is not only a mighty fine looking girl but she tackled that long speech about the death of the shimmy like a veteran and despite only two days' rehearsals put it over. She is bound to prove an asset worth while, is strong on looks and dress and can dance well enough to hold her own anywhere. The new act found big favor, Hussey being called upon to sing *Harris, Come Back From Paris, Nathan, Nathan, You Ain't Worth Waitin' For* and *Harrowsch*. Mlle. Nitta Jo repeated the former success and her individual, characteristic French style won her many new friends. She sang *Wandering, Baby* and *I'm Sorry I Made You Cry*. The Four Marx Brothers and their familiar line of mixed comedy, music and whatnot closed the show and scored their usual success. MARK.

B. R. T. STRIKE ENDS

Brooklyn Car Situation Clears Just When Beach Theaters Were Beginning to Lose Big Money

JUST when the Coney Island theaters, namely the New Brighton and Henderson's, were standing to lose a lot of money the B. R. T. strike across the river came to an end with the powers that be agreeing to arbitrate and make some definite settlement on the strike. The strike lasted long enough to pinch the theaters along the beaches severely, with both the big time vaudeville houses losing several thousand dollars as it was, the days during the strike hitting them the hardest when things finally cleared. George Robinson, manager, of Brighton, made no bones about admitting the loss but was greatly relieved when the cars were

permitted to run without molestation again, as Coney Island is a long, long way from Brooklyn even when the cars are running. True, both houses ran shows without interruption but with the strike on it is a very different thing at the box office down that way than when there is no surface transportation fight.

So things are running sweetly down the Island way, with both Managers Robinson and Hoagland fervently praying that there will be no further interruption of the summer. The St. Swithin period was bad enough without a street car strike to further mess up matters. Normal attendance has now been resumed.

INNOVATIONS IN MOSS' THEATER

House at 181st Street and Broadway Is Novel

B. S. Moss has inaugurated some new ideas in the theater which he is erecting at 181st Street and Broadway. Among the innovations is an entirely new type of organ, which will be in addition to the forty piece orchestra. The organ will be suspended above the stage and will be entirely invisible to the audience, but by delicate devices the full graduation of tone will be conveyed to the patrons of the theater. This organ is known as the vibratory magnetic type and is operated by giant electric magnets, which at the touch of buttons controlled from the orchestra pit operates its musical chords.

Another feature of the new theater is that access to the balconies is gained by an inclining runway, up which an automobile can be driven with perfect ease from the lobby to the highest gallery. There will be no stairways.

Miss Halperin in Vaudeville

With the Shuberts postponing their "Girls" production until October and the strike interfering with rehearsals of the new Al. H. Woods show, "The Girl in the Stage Box," with Nan Halperin slated to head the first show, but "loaned" as a star for the Woods show, Miss Halperin has accepted some dates from the B. F. Keith Vaudeville Exchange. She plays Morrison's Rock-away Theater next week.

Interest in Fashion Show

Indications suggest a wonderful display of garments at the coming Fashion Show which is presented by the Shelton Looms and the Associated Garment Manufacturers.

This Show will be of exceptional interest this year, because it was discontinued in 1918 on account of war conditions. The great changes in fashions in the two years which have elapsed, are bound to bring forth something new and startling.

Acquire More Houses

The Stanley Company of America have acquired the Grand, Princess and Plaza Theaters, all located in Camden, N. J., and all of which were established by Abe Greenberg. The company will take charge of the trio of theaters on Sept 1st.

Mrs. Lockwood Granted Divorce

Ethel J. Lockwood, singer, living in White Plains, was given a final decree of divorce by Supreme Court Justice Platt from her husband, Benoni Lockwood, a New York business man. Mrs. Lockwood sued for divorce early this year, giving an unnamed actress as the correspondent and designating her only as one playing at the Manhattan Opera House at the time of the alleged indiscretions.

Barnes Circus in Chicago

On account of delay in reaching Elgin, Ill., Aug. 2, caused by unusual delay in transferring through the Chicago yards from Evanston, the Al. G. Barnes circus was obliged to omit the parade and matinee there, but business at night was of the capacity order in spite of a street car strike. The show appears at White City, Chicago, Aug. 30-31 and Sept. 1.

New Theater in St. Paul

On August 24, the Finklestein-Ruben's house, the New Majestic, will become the New Gaiety, and the above firm in addition to owning stock and picture houses galore will enter the burlesque field. American Wheel attractions will be shown. Bert Goldman, long identified with the Finklestein-Rubens forces, will be manager.

Westphal in Show

Frank Westphal will not be seen in vaudeville next season, having been engaged for the McIntyre and Heath show, "Hello Alexander," recently in rehearsal for its New York opening this month. Mrs. Westphal (Sophie Tucker) is also to be with the same show.

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MONTGOMERY AND ALLEN, THE MAN HUNT AND OTHER NEW ACTS

The Man Hunt

The title sounds like the forerunner of a thrilling celluloid drama of the old-fashioned type. But it isn't anything of the sort. It's a bedroom farcical proposition that the new producing firm of William B. Friedlander and Hugh Herbert has excellently, expertly and deftly handled. And judging from the way the laughter was hearty and spontaneous on its Fifth Avenue presentment the last half of last week there's every reason to believe that it will go the rounds of the houses with credit to its construction and production. None of the principals are programmed or carded but the cast as a whole acquits itself admirably. It's a twin-bed theme, where a young man, unmarried, is enjoying a snooze in the arms of Morpheus when unknowingly a comely young miss, clad in silk pajamas, strides slowly, majestically but surely into the dimly lighted room and slips underneath the coverlets of the unoccupied bed as the curtain descends to denote the passing of time. Daylight brings the discovery of each other by y. m. and y. w. Girlie upbraids pajama-clad boy for being in the boudoir of pajama-clad miss. Accusation vice versa. Girl hides under bed when tongue-tied young man enters and asks Gregory (the pajama lad) to help hunt for Lillian Ripley who is lost; walked away in her sleep and hasn't returned, etc. Another woman breaks in the picture—Vivian Ray—who loves Bob and is after him hammer and tongs, fair means or foul. Bob informs the sleuth-hounding Clarence Sims and his tonguetied epigrams and Miss Ray that he and Lillian are married. The finale comes with Lillian denying that she's a sleepwalker! So well arranged are the scenes and so adequate is the attractive scenic layout that a word of praise is due Hugh Herbert for his hand in the staging. He did a masterly and competent job of it.

MARK.

Hampton and Blake

The main feature of the small time act put on by Hampton and Blake is the spectacular hair of the pretty blond man. It is a coiffure to make uneasy the shade of Marcel. His partner appears first as a plant out in front, and while there the action drags a bit, and when she joins the hairy man on the stage there is but little improvement. While the turn is certainly not of high calibre, it will successfully travel the three-a-day circuits.

RANDALL.

Allen and Lyman

The material used by Allen and Lyman is so obviously manufactured to order. The author's mental efforts in thinking up the gags are always visible and the delivery for the pair is done so mechanically, at the present age of the act, that it has the appearance of being a reading from the script.

A special drop, a hotel front, is used and the man, being the comedian, represents a taxi-starter, while the woman, playing the straight for him, is a prospective instrument.

TIDDEN.

Billy Hart and Circus Girls

This act works in full style with a back drop representing a circus side-show. Hart is the bally-hoo and the four girls appear as yokel costumers. While in this character they have a song. The man then introduces, with a mixture of good and not-so-much-so comedy, specialties by the girls who have with marvelous rapidity become members of the honkey-tonk circus troupe. The specialties are fairly interesting, and include a song and dance by two girls, a solo dance, a very good burlesque of mind reading, and a song by all four, finishing with imitation jazz on zoboos. With speeding up and a little trimming here and there the act will become a novel girl act for the pop houses.

TIDDEN.

Nip and O'Brien

When it comes to acrobatic dancing and tumbling, Nip and O'Brien are there with a capital "T." Their work is entertaining and different from the general rule so long as they confine themselves to what they are equipped to do. But their equipment includes neither voices nor comedy. It might also be just as well to give some credit to Frisco for the style of dancing he originated. The act as it stands will go fairly well over the small time circuits, but can stand improvement.

MARTIN.

Oakes and De Lour

As a sort of opener this man and woman dancing duo get under way with a clock dance, the heads and bodies being encased in camouflaged clocks of the old-fashioned sort that used to sit in grandfather's hall, with the legs and feet of the dancers showing while in action. Oakes and DeLour have quite a snappy routine, with considerable swinging of the woman by the man. Some of the spirals done by the woman were above the average. Good act for the pop houses.

MARK.

Chas. Lipson and Co.

Charles Lipson is a Jewish comedian of no mean attainments, but—and there is a "but." "The Pawn Ticket," the sketch which Lipson and two associates are presenting, is a very inferior article. There is too much talk, no credibility, and a poor cast. The idea of the playlet might be made into an attractive bit of comedy drama, but it is smothered in humorless dialogue. The prologue which lasts approximately ten seconds is not only superfluous but confusing.

MARTIN.

Weber and Ridnor

For a wonder this pair of dancers, who use singing as a side dish, is not out of proportion on the size thing. They are pretty evenly matched on the height layout. They start off with *Tell Me Pretty Maiden* which "Floradora" made popular, dancing on the windup after vocalizing the words on the opening. As dancing seemed their forte they went after this phase singly and doubly, with the man doing considerable solo work. They are hard workers, dance well together, with returns in their favor. A nice little turn for the pop houses.

MARK.

(New Acts continued on page 1328)

Bed Room Skit Enlivens 5th Avenue Bill Last Half

The bed room farcical situation has had quite a run on the legitimate stage but it is just beginning to see the light of day in vaudeville. The first of the new crop of this type of funmaking subjects, "The Man Hunt," which is the property of the William B. Friedlander-Hugh Herbert producing combination (reviewed under New Acts) was given its Broadway premiere at the 5th Avenue the last half of last week. If the success of the "Man Hunt" at the Proctor house is any criterion then this act will enjoy long life and prosperity with similar offerings almost certain to bound into the variety arena.

Corking hits were made by regulation vaudeville turns, the first to have the audience yelping for more was the musical act of Gallerina and Son. Their medley arrangements turned the trick, with Daddy Gallerina handling the horn and Sonny G taking care of the accordion. That audience fell hard for their duos on the arrangement of such pieces as *Take Your Girlie to the Movie*, *Take Me To The Land of Jazz*, *The Woman in Room 13*, *OO, La, La, Oui, Oui*. There was no denying the sure-fire ability of Janet Adair, who was excellently helped by Miss Adelpia.

Her repertoire included *A Good Man Nowadays Is Mighty Hard To Find*, *And That Ain't All*, *That's His Idea of a Girl*, with her ace in the hole being a coon song, *He's My Lovin' Alexan'* which style of number is characteristically suited to her method of stage delivery.

Berk and Valda are under New Acts. Gallerina and Son were a hit. Impressions were stored at the opening by John Cutty and Bernard and Meyers.

"A Business Proposal" pleased, but the cast could be improved in more ways than one but the pop houses are not so exacting so the present lineup may go through without caustic comment on the histrionic end. Rena Arnold and Jack Allman got along nicely, the act working much better than heretofore.

MARK.

Mrs. Gene Hughes Headlines 58th St. Last Half Bill

Mrs. Gene Hughes, in Edgar Allan Woolf's sketch, "When He Came Back," headlined a six-act bill at Proctor's Fifty-eighth Street the last half of last week. Mrs. Hughes is a favorite in the neighborhood and her diverting playlet aided in her success. Subini, Goodwyn and the unnamed member of the act made an outstanding hit as did Frank Mulane, who presented his familiar offering of songs and stories. He has added Jerry to his songs.

Maria, a singing accordionist, opened the show and was followed by Johnson and Crane, presenting a man and woman song and dance act that had many novel twists. Stone, Armonde and Co., a dancing act offering some pretty fair stepping, closed the show. Harry Armond appeared to be working under difficulty, as he showed conclusively that he was decidedly indisposed, but it was easy to see that had he been able to go the limit his dancing was of the type that always proves a huge success.

TIDDEN.

Lillian Fitzgerald at Harlem Opera House Last Half

The bright and particularly shining star at the Harlem Opera House the last half of last week was the inimitable Lillian Fitzgerald with her aider and abettor Clarence Senna at the piano. A large hand followed her work and brought forth an encore, but the fine points of her comedy met with no response. "Every Sailor," a "gob" revue, however, was no piker in the matter of applause getting. The "female" contingent aroused constant laughter and the act went over with a bang. Joe LaVaux, a conventional accordionist, opened the bill, followed by Nip and O'Brien, acrobatic dancers. Charles Lipson and company in third place presented a mediocre sketch entitled "The Pawn Ticket," which fared only moderately, as it deserved. One of the most original conceptions in current vaudeville is the Woodrow Wilson impersonation which R. C. Faulkner does with a great deal of unctious. He has acquired most of the president's outstanding idioms and presents them in a highly amusing manner.

MARTIN.

Four Marx Bros. Win at Mt. Vernon Last Half

The Four Marx Brothers, with their support of three women and a man had the house with them from start to curtain at Mt. Vernon last week. Opening before a steamboat-at-the-pier drop and later going into full stage with a country villa setting they went through everything from ball room dancing and harp playing to acrobatics, piano stunts, Italian dialect and general roughhouse. The show opened with the very clever bird act of Mme. Marzella. Green and Myra, a woman and man with violins were in second place on the bill, also in the audience's favor. They did some good dancing while playing and closed with a novelty violin duo.

Greene and Parker in blackface followed with fair comedy, set before a railroad ticket office drop. Greene as the negro porter with the trunk on his back had some good business. Masters and Kraft, in next place, gave the stage dances of thirty years ago, today and thirty years from now. Both men are clever dancers but the audience did not enthuse as they should. GINKO.

Harry Breen Tops Last Half Bill at 23rd St.

A bill of average worth, headlined by a strong feature attraction in the person of Harry Breen, was offered the consistent clientele of Proctor's Twenty-third Street the last half of last week. Breen's nut stuff was of course tremendously popular. A good dancing team, two negroes, Greenlee and Drayton, hoofed the bill into a good stunt. William Marrow, offering an obsolete type of monologue, failed to thoroughly satisfy the customers. William Tooner and company of one presented the real estate office act formerly used by Franklyn Ardell, and was a hit. The Benvenuto Duo sang operatic arias and duets and went about as well as an act of this kind generally does. Billy Hart and Circus Girls, an entirely novel way of presenting a girl act, closed the short bill with a bang.

TIDDEN.

HENDERSON'S BILL WELL RECEIVED

Nat Nazarro and Herbert Clifton Among Features

Amid unusually aggressive bell ringing and ballyhoo sounds finding their way through the brick wall of the theater from the Coney Island Bowery, a strong vaudeville bill in Henderson's was especially well received.

Two acts, Martin Webb and Herbert Clifton, did they get a few moments more applause would have stopped the show. Probably Nat Nazarro, Jr., would have done so too had he been placed anywhere but in the closing number, when nearly everyone was either reaching for their hats under the seats or pinning them on, which kept their hands busy. As it was he was called back for an encore, which is some feat for a closing turn to accomplish.

Martin Webb, who worked from an audience seat at first, while his partner tried to sing, presented his funny Italian duologue with songs. Herbert Clifton did his "Travesties on the Weaker Sex" and who now does not know the act done by the clever Nazarro lad.

A good trapeze act, The Daring Sisters, opened the show, to be followed by a negro who can deliver songs acceptably and do very neat stepping, Bill Robinson. The old time favorites, Collins and Hart, convulsed the crowd with their burlesque acrobatics. Janet Adair in her "Song Recitations" was well placed and she was a huge success. Two of her numbers, *A Good Man Is Hard to Find* and *And That Ain't All* were especially well received. If we may become captious for a moment we will take the liberty of criticizing Miss Adair's method of working all the time in a spot light. "The Only Girl," the tabloid version of the Blossom-Herbert musical comedy exchanged places on the program with Nat Nazarro, and instead of closing the show, as scheduled, came in the middle. The music, which speaks for itself, as it were, and the "book" brought this neat act all the response it justifiably deserved.

TIDEN.

Jessel Heads Bill at Proctor's 125th St. Last Half

Georgie Jessel proved the stellar part of the show at Proctor's 125th Street Theater during the last half of last week. He has an inimitable delivery of an unusual monologue, and a fine voice which was heard to splendid advantage in *Oo La La Wee Wee* and the Berlin hit, *I've Got My Captain Working For Me Now*. The Gilbert Sisters turn is neat but not gaudy, and is helped out by a shaggy little brown dog named Joe Martin. James Thompson in black-face and an assistant in like make-up presented "Camouffleurs." The act drags some at the start, but brings gales of laughter before its close. Paul Brady opened the show with some fine tenor singing of *Somebody's Waiting for Someone*, and finished with a very graceful dance. His act was well received. Ed and Lottie Ford clogged through the last act of the program. They are a handsome pair, and work well together. The act merited its hearty applause.

RANDALL.

WIDELY VARIED BILL AT ROYAL

Venita Gould Outstanding Hit of Excellent Program

The current bill at the Royal is one of the most thoroughly enjoyable bills to be seen in a two-a-day house for many moons, consisting as it does of a little bit of everything and every bit done well. Venita Gould in her "Impressions," proved to be the highest point of entertainment. Many of her imitations are of seldom imitated people, notably Julian Eltinge. To see a woman imitating a man imitating a woman is great fun, especially when Miss Gould puts her keen sense of characterization into it. In eight other "impressions" she proved herself to be absolutely without a superior as a mimic, and it took a curtain speech before the audience would let her go.

Alfred Farrell and company opened the bill with picture-making from rags and other things, followed by Jos. McCormack and Harry Mellon, a pair of excellent eccentric dancers, who also sing a little and play a fiddle. The Arnaut Brothers occupied third place and drew down tons of laughter with their clean-cut pantomime, and the tried and true "loving birds" whistle-logue. One of the big features of the show was the Creole Fashion Plate. He is in many ways an exceptional impersonator of women. His appearance is striking, his costumes becoming, and his voice without a trace of falsetto quality. When he took off his wig a regular ovation greeted him. In "The Man Hunt" William B. Friedlander has done it again! A daintier, more delicately acted, free from smut bedroom farce would be hard to conceive of.

After intermission came Berke and Valda in a nifty dancing act. Berke has a style of dancing that would be widely imitated except for its difficulty. Valda wears some stunning clothes and does some nice dancing. Jack Ryan and Ed Healy have a sure-fire laugh getter in their obsequies of alcohol. They brought to a close a bill of far more than usual merit.

MARTIN.

Fair Program During First Half at Proctor's 23rd St.

A fairly good bill, with Burt Earl and Girls and Marino and Maley as features, was provided the consistently large clientele at Proctor's Twenty-third Street the first three days of the week. Earl and his six blonds of various hues were a substantial success with their instrumentalizing. Marino and Maley got their usual quota of laughs. Two of their songs *Alcoholic Blues* and *Minnie Shimmie For Me* were hits.

The Hurleys, presenting an acrobatic act in which the woman is the understander and the man the top mounter, started the program. Sue Smith, a singing single, whose upper register is quite good, did not create an unusual stir. Saxton and Farrell, doing one of those ever popular duologues, were received with the amount of applause usual to these acts. The six act bill closed with "The Girl in the Air," the young woman singer on the mechanical contrivance jutting her out over the heads of the audience.

TIDEN.

Two Hits at Proctor's 58th St. Theater First Half

Typical, topical, tropical tunes run through the performance at Proctor's 58th Street Theater the first half of this week. The show is started with Futuristic Juggling by Turner and Grace, the futuristic part being in the black and white zig-zag design on the back-drays. However, it is a good setting for such an act, and goes over very well. The Hippodrome Four scored a hit. The antics of one of them were indeed comical.

Another hit was hung up by Francis and Overholt, on account of their clog dancing, which is as good as that done by many an old-timer at the business. Hampton and Blake have improved their act wonderfully. In the first place, Mr. Hampton has cut his hair, and exhibits lots of pep in his chatter with the old lines, the school of "Father, don't-beat-mother any more!" The Camouflaged Pair were Mabel and Johnny Dove. Mabel Dove is regal, and has a beautiful voice. Johnny Dove appears in comical kilts and black-face, and likewise sings and dances well. The Dennis Brothers closed the program with their spectacular revolving ladder.

RANDALL.

First Half at Mount Vernon

Oaski and Taki, a Jap man and woman, were a mighty good opener with table balancing and thrilling perch work. A negro, Dotson by name, followed with a couple of poor songs. His softshoe and imitative dancing had the house applauding full blast, however.

"Miss Wellington's Surprise," a corking good comic sketch, took care of third spot. It was well done throughout. The Misses Parker then sang some more or less classical selections.

The last two acts, Georgie Jessel and The Three Rubes, were by far the best of the show. Jessel's songs, *I've Got My Captain Working For Me Now* and *Oo La La Wee Wee* were the hit of the evening. The Three Rubes in last place caught on from the first. Their rube dancing and tumbling all over the stage brought forth many laughs and great applause.

GIN KO.

Good Bill First Half of Harlem Opera House

Al Jerome opened the show in great style as a sort of combination conjurer, magician and gymnast, and was well received. Stanton and White presented a little sidewalk sketch of the old Civil War Veteran and his long lost grand-daughter. The turn hardly created a ripple of applause. The Dunn Sisters, a regular O. D. small time pair did better. One is grotesquely thin and they sang in turn *Mandy and Me* and *Tickle Tocs*.

The Decorators, while using the old time formula of the slap-stick now turned into white paste brushes, are really funny at times. Hughie Clark sings four well-known songs, *Oo-la-la wee, wee, Let's Help the Irish Now* and *I'll Say She Does*, and although he weighs 217 pounds he can and does dance with the lightness of Gretchen Eastman. Johnson, Baker and Johnson whooped things up in the closing act with their fast and comical hat juggling.

RANDALL.

NEW BRIGHTON BILL NEARLY ALL MUSIC

Seven of the Nine Acts Contain Some Sort

This week's bill at the New Brighton could be classified under the head of a musicale.

The proceedings on Monday afternoon started with Martyn and Florence, who introduce their tennis court-ball juggling turn with a song. In position two Lon Reed and Al Tucker dispensed with about fifteen minutes of violin playing, with dancing as a side line, both of which were well received. Charming Ruth Budd, who delivers her style of act with the utmost novelty, followed. Miss Budd is an acrobatise of no mean ability and, when she first appears, in one doing, ostensibly, a singing single, she proves that she could become a success in that. She made a good selection in choosing *The Eyes That Say I Love You* for her initial song.

"E" flashed on the electric annunciator brought forth the Lightner Girls and Newton Alexander, who scored as heavily as usual. Winnie Lightner's spontaneous comedy met with great response and one of their numbers, *There's Always Someone To Take Your Place*, had to be repeated. The outstanding hit of the bill was made by the U. S. Navy Glee Club, forty navvies from the Hampton Roads Naval Training Station (new acts).

Nate Leipsig, opening the intermission, had the audience winging with his unusually baffling card manipulations. Leipsig has long been a prime favorite with Brooklynites. "A Dance Fantasy with Music and Song" called "Bubbles," which features Carlos Sebastian and includes Olga Myra and Arthur Anderson, was another success. The Brighton clientele are partial to this type of act and when they are good, as this one is, it does not hold back its appreciation.

George MacFarlane, who certainly needs no introduction nor remarks concerning his popularity, received better attention than ever he could be expected to at the end of a musical afternoon, which further proves the extent of his appeal. Bessie Clifford, in "Art Impressions" closed the bill.

TIDEN.

Varied Bill First Half at 125th Street

In one of the acts at Proctor's 125th Street Theater, Clinton and Rooney grope about in the dark with hand flashlights, and sing *There's a Lot of Blue-eyed Chickens Down in Maryland*. It was vociferously applauded. Marshall Montgomery, ventriloquist, came back to New York with his handsome lady assistant and his Dummy, Marshall, Jr. It is an act a bit different from the run of such things in vaudeville, and always pleases. Green and Parker in black-face presented their little skit "At the Depot." DeLano and Pike opened the show nicely and were well received, with a versatile turn of soft shoe dancing, juggling, clogging, and acrobatics.

The most pretentious act of the program is the last, Bibby Hart and Girls in a burlesque of the circus. The girls are no strain on the eyes to behold and wore gorgeous costumes.

RANDALL.

ORPHEUM BILL

Jason and Haig and Marie Nordstrom Appear

Frank and Milt Britton opened the show. They were billed as the "Two Jazz Hounds" and they lived up to the name. They started with xylophones and finished with a cornet and trombone.

Harry and Grace Ellsworth were next. This was a song and dance act. The dancing was especially good.

Hugh Herbert and Co. were the third act. This was a comedy called "Mind Your Business," showing the troubles a man gets into by neglecting his work. The sketch was clever.

Walter and Walters were fourth. They are unusually good ventriloquists. The fifth act was Jason and Haig in "The Book of Vaudeville." They open the book and try everybody in it. Songs, dances, imitations and ballads, and all done well.

The De Wolf Sisters were next in an act called "Clothes-Clothes-Clothes." They had very elaborate costumes and plenty of them. They also sang and danced quite cleverly.

Ralph C. Faulkner then imitated Pres. Wilson. His sayings are very funny and he is the exact picture of Woodrow. As he says himself, the only difference between them is in the gray matter.

Burns and Frabito, Italian comedians, kept the crowd laughing and also played some fine music.

After that came Marie Nordstrom. She sings, recites and dances, and in one song she wears enough hats to fill a milliner's shop. The Magleys finished with a dance review that held the crowd. HUSTED.

U. S. Navy Glee Club

Consistent vaudeville patrons could hardly be blamed for thinking that all of the leisure time of the navy and army men was consumed by jazz banding. We obtain that we have just enough in vaudeville now. All of which being a preamble, indirectly, that the U. S. Navy Glee Club is a refreshing change. They do not jazz.

Taking an impersonal viewpoint, and judging by the reception from a typical audience at the time of the organization's initial appearance, the way the party of mere boys from the Hampton Roads Naval Training Station were received the success of a vaudeville tour done by them is assured. Becoming personal, we think what they offer is great stuff for vaudeville. And the indirect recruiting propaganda work is very valuable.

The vaudeville engagement of the organization is under the business direction of well known little Billy Newman, the vest pocket edition house manager, for many years located in the Empire Theater, to which he will return in the fall. The technical training is under the direction of Jerry Swinford, and he has played his part well. The boys, all of whom sing remarkably well, give concrete evidence of capable handling.

There is only one fault to be found with the offering. It is a little too different from preceding doughboy and gob organizations. That is to say, there should be small amount of jazz, which could be introduced by the injection of one peppy popular song into their program, which includes mostly camp songs and regular choral numbers. One ballad, *Till*

We Meet Again, is sung by the leader.

The boys have an especially neat appearance, in "whites," and they go through the twenty-five minutes of the act with spirits, which is infectious. TIDDEN.

Montgomery and Allen

This brand new vaudeville frame-up consists of Billy Montgomery, formerly a "single" and Minnie Allen, who worked vaudeville with an act distinctly along a style that included a range of "bits" with a magical twist that was picturesquely Miss Allen's. Needless to say, Billy kids, clowns and talks in his Montgomeryish way and works in a piano rigamarole that strikes high favor. Bill does a little bit of everything.

Miss Allen looks well, works well with Bill and for the closing numbers wears special wardrobe and a light-colored wig. Miss Allen opens with a song *Back in the Hills of Old, Old Colorado*, according to Billy's announcement, with Miss Allen having repeated interruptions by Billy at the piano, until she yells for him to get her out of the hills, etc. A characteristic number which Montgomery said was his composition, *Simple Simon Shimmy*, Miss Allen did splendidly. She also did a vampirish number that was applauded. Bill uses a toy piano that was good for a laugh and showed 'em how different encores are taken on the stage. At the Palace Monday afternoon the verdict was greatly in favor of the new act. Both worked hard to put the new turn over. Miss Allen's wardrobe deserves special mention. MARK.

Carlos Sebastian

The A. and A. Producing Company in presenting Carlos Sebastian, with Olga Myra and Arthur Anderson, in "Bubbles," a fantasy written and staged by Mr. Anderson, gives to vaudeville another of the type of act that seems to be having unusual popularity at this time.

The act is prettily set, showing four scenes fitting the numbers done before them, which include an eccentric dance, with violin, by Miss Myra, dardanella dance by her and Sebastian, a clever Raffles Pantomime dance by the same two and a finale, "A Little Pep," a mixture of various steps. Sebastian both sings and dances acceptably.

Olga Myra is a genuine artist in her style of work. She both dances extremely well and plays the violin capably. The numbers they do together are delightful and the solo stepping of Miss Myra is a valuable part of the offering. Mr. Anderson, a pianist of no small ability, does not leave the piano. TIDDEN.

At Steinway, First Half

The singing of Charles Mori, French tenor, assisted by Grace Harris, opened the bill very effectively. Buddy Davies followed with a monologue. Minor and Evans, negro entertainers, were the best bit of the show. Evans did some extraordinary dancing at the finish. The Laura Sisters, charming girls, romped about in pretty dances. Milt Burns, another monologue deliverer, lacked pep in his presentation. Ed. Linden and Co. ended in good style with a lively comedy sketch. MURNBERG.

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IN THE SONG SHOP



The poems of Amy Ashmore Clarke, general manager of Artmusic, and a collaborator of Ernest Ball, are being compiled for

book publication. The title of the book will be "To You From Me."

Bernie Grossman is now writing lyrics for Jos. W. Stern & Co.

He Was a Good Diplomat

Some time ago a well known publisher said that a popular song isn't worth the paper it is written on until you create a demand for it. This is practically true of every commodity in life. Music is as much a commodity as Wrigley's gum, and if he hadn't created a demand for it the public wouldn't be buying it. Just how many copies you can sell of any song depends upon the amount of brains and ingenuity you put behind it.

Take for instance the case of one big publisher who was all set on a song to make it a million copy seller. When the song had been out four months it hadn't sold more than two hundred and fifty thousand copies, with a majority of the copies having been sold in the east. The professional manager felt that someone had slipped in handling the song, but couldn't tell who it was. Business unexpectedly took him to Chicago, and here he was shocked to discover that the Chicago office had quit on the song and was working on other numbers.

"Not having received any word to quit on the number," the professional manager remarked, while referring to the matter, "my Chicago staff had pulled a twenty-two carat bone, and had I given way to my feelings I would have fired the entire bunch. But we have learned that you can't build a successful organization by changing your staff every time it makes a costly mistake, so I kept my feelings to myself and started out to get the boys back on the number without letting them know of my disappointment.

"I found out that they had worked on the song for a time, but being unable to land acts they had quit. I told them they were letting a chance slip by to make a record breaker, but they stared at me in amazement. I knew that their enthusiasm for the

BY E. M. WICKES

He Was a Good Diplomat—Ten Cent Music Must Go—Salesmanship a Growing Factor—Is Stern Lucky or Clever?

song had died out and that it was up to me to resurrect it. I began by raving about the song and telling them what a big sensation it was in the East. To show them how easy it was to land acts I went out and placed the number with one of the best ballad singers on the big time. When the boys saw what I had done they went out and worked their heads off. In less than two weeks they landed fifty acts, big and small, and started the song selling like wildfire in the west. Before leaving Chicago I made the boys feel that they were the greatest bunch of song pluggers in the country, instead of telling them they had been a lot of boneheads. The song eventually sold close on to two million copies. Just picture what would have happened had I bawled them out and canned a few of them."

"Taps" has resigned from McCarthy & Fisher and will take charge of the band and orchestra department of Irving Berlin's new company. "Taps" did a great deal of good work for the old firm and should be a valuable asset to Berlin.

Ten-Cent Music Must Go

There is such a small profit in ten cent music today for the publisher with large staffs that it is but a question of time when he'll have to jump the price. And there is no reason why he should not. No one could accuse him of profiteering, any more than one charges newspapers and magazines with this crime. The music publisher has had to stand every increase since the war, and yet he is practically the only one who hasn't been able to get more for his entire output.

The public will pay a little more for music, and the publishers will be able to get the raise without any trouble once they find means and ways to overcome one or two obstacles—mainly some of the five and ten cent stores. A combination of half a dozen of the biggest popular

publishers could very easily force an issue, or else find new outlets. The fact that a thirty cent number like *I'm Forever Blowing Bubbles* sells a million copies is the best proof than any song with merit can do the same thing. The main thing, however, is for some one to start the ball rolling in this direction.

Kendis and Brockman have disposed of another song to Leo. Feist. *I Know What It Means to be Lonesome*, which Feist purchased from Kendis and Brockman some months ago is slated for a "plug" number during the fall campaign.

The Henry Burr Music Corporation hasn't a ten cent number in its catalog, yet the firm is selling a raft of music. *Burmah Moon*, *Sugar Chocolate Boy*, and *There's A Song in Your Eyes* are the big sellers.

Pace and Handy had a number in press called *Shantung*, when they heard that Wolfe Gilbert had one by the same name. Mr. Handy made inquiries that convinced him that Gilbert had thought of the title first, although Gilbert hadn't copyrighted it, and he immediately changed the title of his number.

Al. Bernard has just made a phonograph record of *Big Chief Blues*, which makes the twenty-fifth number he has recorded for Pace and Handy. The Electric City Quartette, now with Carmen's Minstrels, is featuring *Be Careful*, and *Remember*, both published by Pace and Handy. The Electric Quartette consists of J. Jenkins, Jack Gallagher, Joe Wetter and Martin Size.

Dear Old Daddy Long Legs, published by the Broadway Music Corporation, has passed the five hundred thousand mark in sales. As the photoplay by the same title is booked for a long run the Broadway's song should come close to the two million mark.

The other day the A. J. Stasny & Co., shipped sixty thousand copies. The firm keeps two shifts of six boys doing nothing but filling orders.

Stasny is now using attractive blotters as a means of publicity. The sketch for a title page he had made a week ago cost Mr. Stasny \$585.

Is Stern Lucky or Clever?

Jos. W. Stern & Co., have brought out a new Irish song entitled, *Let's Help the Irish Now*. In the past ninety-nine per cent. of the Irish songs published turned out to be flivvers. For some reason the public likes to hear Irish songs, but it doesn't buy them. Now Stern comes along with this Irish number and is selling it—selling it as fast as any other new number he has issued in years. A few years ago he put out an Irish song called, *I'm Hearin' From Erin*. Gilbert and Friedland wrote it. And it was a good song, but it wouldn't sell to any great extent. Maybe Stern picked up his dope from the Ouija board. Some folks have absolute faith in the Ouija board. And I suppose it's about as good as anything else in guessing just what the fickle public will like.

Salesmanship a Growing Factor

In the past only a few publishers realized the value of having competent salesmen on the road. Today, however, every one in the business feels the necessity of good salesmen. Some small firms who never dreamed of sending men out are cutting down expenses in other departments in order to get men out with their numbers. And a music salesman who is a good pianist has an edge on the man who can't perform on the ivories, provided he possesses all the other qualifications.

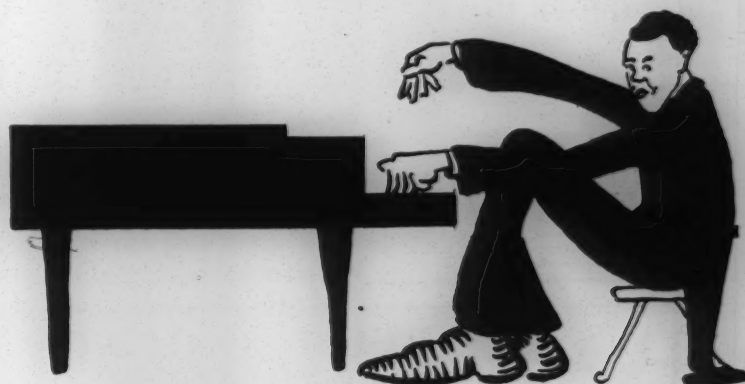
Gilbert & Friedland have opened branch offices in Detroit and Philadelphia.

Maurice Ritter has been manager of the Chicago office of the Irving Berlin Co. Ritter is well liked in the business and has a large following.

Dick Jess, now a full grown promoter, will stage another actors' ball game in Brooklyn in the near future. Dick was the fellow who put Dykman Oval on the baseball map.

Dick Gerard, the author of *Sweet Adeline*, and Miss Halpin O'Reilly Gilbert, have the real successor of *Sweet Adeline*. Dick's new song, by the way, is an echo song, just suited for quartettes.

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WHERE THE ACTS ARE NEXT WEEK AND HOW THEY DID THIS WEEK

—Week of August 25th in Parenthesis—

NEW YORK: PALACE—Aug. 18, U. S. Naval Glee Club. **RIVERSIDE**—Mosconi Bros. (Rockaway, Morrison); Rempel Co., Halliet, Sylvester and Vance (Bos. Keith), Travers Co., Roland (N. Y. Royal), Trix and Sister, Helen. **ROYAL**—Clark and Bergman (Brooklyn, Bushwick), Raymond, Al; Sweatman, Wilbur. **HARLEM OPERA**—first half: 2 Bucks, Friend and Downing; second half: Jules and Annette Garrison. **125TH STREET**—first half: Copeland and McKissick; second half: Earl and Girls, Otto and Sheridan. **81ST STREET**—first half: El Vera Sisters, Francis and Overholt; Girl in Air; Lisbon and Co., Jack; Pollard. **58TH STREET**—first half: Anderson and Vye, Clark, Marie and Ann; Dunn, Maud and Marian; Earl and Girls, Bert; Simpson and Moore; second half: Alshayne; Branninos, The; El Vera Sisters; Gleason and Co., Helen; Gordon and Delmar; **5TH AVENUE**—first half: 4 Boises; Delano and Pike; Goslar and Lusky; Mareno and Maley; second half: Friend and Downing; Janis and Girls, Ed. **23RD STREET**—first half: Baker, Phil; Jerome and Co., Nat; Wohlman and Cooper. second half: Seiber, Allen and Betty.

BROOKLYN: BUSHWICK—Aug. 18, Arnaut Bros. (Wash., Keith); Campbell, Craig (Phila., Keith); Hallen and Hunter (N. Y., Royal); Schoemaker Co., Dorothy (Bos., Keith). **ORPHEUM**—Venita Gould. **PROSPECT**—first half: Rooney and Bent; second half: Dooley, Bill. **GREENPOINT**—Allen and Betty.

CONY ISLAND: HENDERSON—Aug. 18, Bernard and Duffy; Creole Fashion Plate; Hearn, Lew and Bonita; LeGrohs; Marconi and Fitzgibbon. **NEW BRIGHTON**—Fitzgibbons, Bert; Gallagher and Rolley; Hill, Arthur; 4 Meyakos; Morton and Co., Jas. C.; O'Neill and Kellar; Whiting and Burt; Wolf Girls.

ROCKAWAY: MORRISON'S—Aug. 18, Halperin, Nan; Lewis, Henry; Lucas, Jas. (Coney Island, Henderson).

BALTIMORE: MARYLAND—Aug. 18, Fallon and Brown (Bklyn, Orph.); Hawkins, Lew; LeMar, Leona; Maxfield, Mary Middleton, Jennie (N. Y., River.); Montgomery and Allen (Phila., Keith); Valentine and Bell; Winton Bros.

CINCINNATI: KEITH'S—Aug. 11, Degnon and Clifton have a clever one-act comedy entitled "Taking Things Easy." McDonald and Cleveland, song-and-patter artists get a lot of genuine applause. Jerome and Herbert entertain with a line of talk that keeps the audience in a good humor. George Randall and Company have a skit woven around married life, and some of the situations are droll in the extreme. Rector, Weber and Lang gave a good musical turn, rounding out a splendidly balanced bill. Goldenburg.

CLEVELAND: HIPPODROME—Aug. 11, Alla Moskova, assisted by Morris Petroff and Company, headed the program with their series of interpretive Russian dances. Other numbers included Jack Hanley, comedy juggler; Jack Hughes' Duo, instrumentalists; Thomas F. Swift and Mary H. Kelley, in the original comedy sketch called, "\$3,000.00." Larry Comer sang a resume of old time popular songs, and introduced a new one, Steven Got Even; Bryan Lee and Mary Cranston made a hit in William B. Friedlander's musical skit, "A Brittany Romance;" and the U. S. Jazz Band, under the leadership of Ensign Alfred J. Moore played a sensational return engagement. Aug. 18, Ed Duo; Old Time Darkies. Loeb.

DETROIT: KEITH—Aug. 18, Henry and Moore; Herbert 3; Shirley Jazz Band, Eva; Stamsed and Marion; Payne, Fred.

JERSEY CITY: PROCTOR'S—Aug. 18, first half: Otto and Sheridan; Thompson, Jas. (Fat); second half: Bergere Co., Valerie; Delano and Pike; Goslar and Lasky; Johnson, Baker and Johnson.

BOSTON: KEITH'S—Aug. 11, Amelia Stone and Arman Kalix presented an artistic musical sketch entitled "Romance" which was received warmly. Craig Campbell, operatic tenor, pleased with several good selections. One of the best acts on the bill was a sketch offered by Billy Montgomery and Minnie Allen in which they sang several songs of their own composition and convulsed the audience with some clever comedy dialogue. George Bobbe and Eddie Nelson made a hit in a comedy sketch, "His Girl." Beatrice Morgan and Co. in a comedy by Edgar Allan Wolf called "Moonlight Madness" pleased and Wallace Bradley and Grette Ardine presented their new "Follies of Song and Dance," lyrics and music by Dave Schooler. One of the biggest laughs of the night was caused by Jim, the Jazz King, a beautiful brown bear, who illustrated the shimmy to the immense delight of the audience. Others on the bill were Lew Hawkins, the Chesterfield of Minstrelsy, and Roland Travers, illusionist. Aug. 18, El Cota (Portland); Josephine and Hennings; Mason Keeler Co.; Primrose 4.

GRAND RAPIDS: PARK—Aug. 18, Bankoff Co., Ivan (Detroit, Keith); 7 Brats; Coleman, Claudia; The Geraldts; Price Co., Geo.; Renault, Francis.

HAMILTON: KEITH—Aug. 18, Galvin, Wallace; 7 Glascoyne Maids; Mann, B. and H. (Montreal, Keith); Warden Bros. (Montreal, Keith).

MONTREAL: KEITH—Aug. 18, 4 Danubes (Hamilton, Keith); Diamond and Brennan (Hamilton, Keith); Indoor Sports Miller and Bradford; Winston Water Lions.

MOUNT VERNON: PROCTOR'S—Aug. 18, first half: Clinton and Rooney; Imperial Jazz Trio; Overseas Revue; second half: Rooney and Bent; Towle, Joe.

NEWARK: PROCTOR'S—Aug. 18, Brooks and George; Browning, Bessie; Deagon, Arthur; McFarlane Sisters; Marx Bros.; Nippen Duo; Mrs. Wellington's Surprise.

PHILADELPHIA: KEITH—Aug. 18, Beginning of World; Cahill and Romaine; Crawford, Clifton; Doreas Celebrities; Evans C., Ernest; Hall, Bob; Kennedy and Co., Jack; Miss Lillian and Gwynn; Samuels, Rae (Youngstown, Hippo.).

PITTSBURGH: Moscovas Ballet (Phila., Keith).

PORTLAND: KEITH—Belle Sisters (Wash., Keith); Dickerson and Deagon; Felix and Fisher (Lowell, Keith); Jazz Land Navy Octette (Lowell, Keith); Rudinoff (Lowell, Keith).

TORONTO: SHEA—Artistic Treat; Chick and Chicklets; Emerson and Baldwin; Mason and Gwine; Millership and Gerard.

WASHINGTON: KEITH—Aug. 18, Elsworth, H. and G.; Olsen and Johnson (Balt., Maryland); Overseas Revue (N. Y. River); Stamm, Orville.

WILLIMANTIC: LOOMER—Aug. 11, Ziegler, a novel fire juggler is clever. Russell and Shinar had new steps. Bernice Brewster rendered When Ireland Comes Into Her Own. Mitchell and Markham good with pleasing voices, first half. Henry Santos a U. S. Navy boy in Italian impersonations, good. Lester and Mom in sketch "Community Employment Bureau" a scream, second half. Palmer.

POLI'S

BRIDGEPORT: POLI—Aug. 18, first half: DeFeo Opera Co.; LaPearl, Roy; Roper; Tracey and Wahl; second half: Cooper, Harry; Gordon and Gordon; Morlin; Swan and Swan; Taylor and Co., Eva. **PLAZA**—first half: Ash and Hyams; Rose and Moon; Turner and Grace; Wallace and Farrell; second half: Bennett, Edna; Carmens Minstrels; 4 Pals.

HARTFORD: PALACE—Aug. 18, first half: Cooper, Harry; Cuba Crutch; Dingle and Co., Chas.; El Cleve; Here and There; 4 Solaras; second half: Ester Trio; Phillips, Maybelle; Regy and Co., Pearl; Resista; Rogers and Lum.

NEW HAVEN: BIJOU—Aug. 18, first half: Bennett, Edna; Branninos, The; George and Co., Col. Jack; 4 Pals; second half: Ash and Hyams; Colon Feeley and Zardo; Here and There; Sherman, Joe; Turner and Grace. **PALACE**—first half: Morlin; Nip and O'Brien; Regay and Co., Pearl; Swan and Swan; Taylor and Co., Eva; second half: DeFeo Opera Co.; LaPearl, Roy; McMahon and Adelaide.

SCRANTON: POLI—Aug. 18, first half: 4 Arrons; Dancing Serenaders; Hart and Urtline; Revue Comique; second half: Page and Green; Pierce and Burke; The Reynolds; Townes.

WATERBURY: FOLI—Aug. 18, first half: Ellis and Irwin; Ester Trio; Geo. F. Moore and Bellaire; Phillips, Maybelle; Resista; second half: Coakley and Dunlevy; El Cleve; Grey and Old Rose; Tracey and Wahl; Tosetti and Bennett.

WORCESTER: POLI—Aug. 18, first half: Coakley and Dunlevy; Colon Feeley and Zardo; Florenzo Duo; Grey and Old Rose; Morgan and Angar; second half: Andre Sisters and Poole; Cuba Crutch; Ellis and Irwin; Nip and O'Brien; Geo. F. Moore and Bellaire. **PLAZA**—first half: Carmens Minstrels; Kennedy and Burt; Rogers and Lum; Sherman, Joe; Tosetti and Bennett; second half: Darrell, Emily; Dingle and Co., Charles; George and Co., Col. Jack; Rodero.

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CHICAGO
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Orpheum

CHICAGO: STATE—Aug. 11, Saranoff and Billy Abbott, with the Winter Garden Violet Girls, in a musical comedy by Herman Timberg was the leading attraction on the bill here. Others appearing are George Lovett, presenting "Concentration" a mystery embracing music, science and mirth; Marion Harris, in songs; Comfort and King, in "Coontown Divorcons," and Claudia Coleman, in impersonations of familiar feminine types. Aug. 17, Imhoff, Conn and Coreene; Mang and Snyder; Musical Echoes; Oh Auntie; Orth and Cody; Patricola; Richards, Chris; Stanley, Aileen. **MAJESTIC**—Frisco, exponent of superjazz dancing, was the headliner. He is assisted by Loretta McDermott in the latest dances of the Barbary Coast type. Patricola, another Chicago product, known as the scintillating melodist, was one of the features on the eight act bill, which includes Harry and Emma Sharrock in their sketch "Behind the Grand Stand," "Sweeties," William B. Friedlander's and Will M. Hough's collaboration of what happened "Over There," William Ebs with a new version in ventiloquism. Aug. 18, Clifford, Edith; Comer, Larry; Frisco and Co.; Gordone, Robbie; Hughes Musical Duo; Kay, Dolly; Melburne, Mr. and Mrs.; Putting It Over. **DENVER: ORPHEUM**—Aug. 18, Aerial Shaws; Bronson and Baldwin; Dobson and Sirens, Frank; Espe and Dutton; Garcinetti Bros; Swift and Kelley; Walker, Clifford. **LOS ANGELES: ORPHEUM**—Aug. 17, Chinese Brass Band; Dunningham, Frances; Murray and White; Nadje, Mlle; Nelson and Chain; Oliver and Olp; Fastori, Ione; Reckless Eve. **SALT LAKE: ORPHEUM**—Aug. 17, American Ace; Durham and Edwards; Ferguson and Co., Dave; 3 Jahns; Hershell Hendell and Co.; Williams and Mitchell. **SAN FRANCISCO: ORPHEUM**—Aug. 17, Bradnas, The; Deely and Co., Ben; Flying Bill Watson and Alice Forrest; Friganza, Trixie; Emma Haig and Waldron; Long Tack Sam and Co.; Pianoville.

DEATHS

HARRIS—Mrs. H. S. Harris the mother of Anna Berger Sullivan died in Chicago on July 31st.

LACKAYE—Mrs. Wilton Lackaye, wife of the well known actor, died Aug. 5 at their summer home in Long Beach, Long Island, after an illness of several months. Her husband, a son, Wilton Lackaye, Jr., and a sister-in-law, Catherine Lackaye, were at the bedside. Mrs. Lackaye was born in Sedalia, Mo., forty-one years ago.

WHERE'LL WE GO?

Healey's Golden Glades

At Thomas Healy's Golden Glades, Broadway and Sixty-sixth Street, the "Blossom Festival," the only ice skating show in New York, presented evenings at 7:30 and again at 11:30 on the roof of the establishment, has passed the century mark of performances and continues playing its summer engagement to crowded and enthusiastic diners. New features are being added weekly, giving a fresh twist to the revue and making it attractive even to those who have already viewed and enjoyed this novel restaurant entertainment. And while the ice skating part of the show should satisfy the most exacting amusement seeker, there is an ample sprinkling of musical comedy numbers that follows in "On the Carpet." Among the favorites in the revue are Elsie & Paulson, Cathleen Pope, the Misses Judels & Peterson, Margot & Davis, the Famous skating Octette, Miss Helen Hardick, Yvonne Earle, Peggy Le Velle, Swann Wood, Harry Francis and George Davis.

Hotel Shelburne

Patrons at the Hotel Shelburne, Brighton Beach, were greatly alarmed over a rumor that Lieutenant Tim Bryan and his famous "Black Devil Jazz Band" were to forsake the Shelburne for Broadway last Monday. It all came about through the engagement of his "Black Devil Juniors" at Reisenweber's, New York. "Mr. Jazz" and his famous "Black Devils" are all the vogue at the seashore and the summer sojourners were fearful that their favorite was to be taken from them. But there is only one "Mr. Jazz" and there is only one "Black Devil Jazz Band," and the Hotel Shelburne plans to keep its summer policy running well into the winter.

Reisenweber's

Reisenweber's at Columbus Circle (now "Jazz Circle") has exploded a bombshell of jazz which has all Broadway rocking. This is the introduction of the "Black Devil Junior Jazz Band," which offers the dancers of New York a brand new type of real barbaric jazz. This band was personally coached by Lieutenant Tim Bryan of the famous "Black Devil Jazz Band" and they have many of the eccentric, weird ideas of this jazz sensation.

Reisenweber's Cafeteria and Sea Grill are the talk of New York today. This particular section of the Reisenweber establishment is setting the pace in a new field in the restaurant business. It is a novelty, its service is lightning-like, and the food is served steaming hot.



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ANNOUNCEMENT

Hampton Del Ruth, who for a period of over five years has been intimately identified with the productions of all Keystone and Sennett-Paramount Comedies, in capacity of managing editor, director and production manager, has severed his connections with the latter studio, and is at present engaged in editing and personally supervising the direction of all William Fox-Sunshine Comedy Productions.

Mr. Del Ruth personally assures the exhibitor of the same high standard of comedy production with which his name has been so closely identified in the past.

Associated Players

<i>Chester Conklin</i>	<i>Jack Cooper</i>
<i>Polly Moran</i>	<i>Slim Somerville</i>
<i>Glen Cavender</i>	<i>Ethel Teare</i>
<i>Tom Kennedy</i>	<i>Ed Kennedy</i>
<i>Harry Booker</i>	<i>Harry McCoy</i>
<i>Bill Franey</i>	<i>Billy Armstrong</i>
<i>Alice Davenport</i>	<i>Laura La Varnie</i>

Bobbie Dunn

With a chorus of thirty bathing beauties including Marvel Rea, Dorothy Lee, Vera Steadman

New Sunshine Releases

produced under the personal supervision of Hampton Del Ruth

<i>The Yellow Dog Catcher</i>	<i>Chicken a la Cabaret</i>
<i>Wild Waves and Women</i>	<i>Footlight Maids</i>
<i>Back to Nature Girls</i>	<i>Her First Kiss</i>
<i>Sheriff Nell's Comeback</i>	<i>His Naughty Wife</i>
<i>The Roaming Bathtub</i>	<i>A Schoolhouse Scandal</i>
<i>Hungry Lions and Tender Hearts</i>	

FOX

FILMS



If the reflection is half as gratifying to Theda Bara as the original is to us she may feel assured she is "La Belle Russe," the title role of her new film



The famous melodrama "Checkers" has been filmed under the direction of Richard Stanton, and will be released as a Fox Special



Tom Mix's latest is "Rough Riding Romance." And why shouldn't it be when he rides around the house on horseback and elopes with the girl



Fifteen girls on the burning sands, yo ho ho and a Sunshine comedy

The beaches of the Pacific make many succumb to the lure of the screen

WITHOUT FEAR OR FAVOR—By an Old Exhibitor



George Tucker has made a great photoplay in "The Miracle Man," according to the best information, and many believe it will gross a million dollars. This certainly shows the advance of the motion picture. Think of it! A million dollars of booking on a single film! Not so very long ago we read with amazement the reports of the General Film Company that spoke of the same amount of business secured from scores of pictures. We thought it to be unusual then that motion pictures could show such earnings. Today when a single motion picture can "do a million dollars" the once insignificant movie may well be compared with the most important article of trade and commerce known.

By the way, there is a mistake about Tucker. He is mentioned as the author in "Traffic in Souls," which was one of the first motion pictures to earn a large amount of money—two or three hundred thousand dollars, I believe. The truth is that Tucker produced this picture, produced it in the face of discouragement from his superiors, but was not the author of this story.

The latter was supplied by Walter McNamara who had had the idea of it for many months before Tucker actually took it in hand for production.

The story of the affair is that Tucker and McNamara were both working at the old Imp Studio, where McNamara conceived the plot of "Traffic in Souls." McNamara was a scenario writer at the studio, where Tucker was director, after having been for two years a poorly paid actor. (The story goes that he started at \$7 per day.) Tucker made good Imp pictures—as Imp pictures went—which was not far in the line of merit.

They were really very mediocre, although Tucker undoubtedly made the best use possible of the slender materials at hand. It was not dreamt then that he had the makings of such a producer as one who has just made "The Miracle Man."

Well, as I have said, McNamara had the idea and Tucker wanted to produce it. The Imp officials being accustomed to one or two reel pictures did not care to "squander" money on a four reel, as this promised to be, and so Tucker and McNamara never got very far with "headquarters." But King Baggot became interested in the plot and told "headquarters" that if the company would not make the film he would like to make it with his own cash.

Making the Bosses See

Now, King was a big man at the Imp in those days and the moment it became known that he had such faith in McNamara's idea that he wanted to own the picturization of it, the officials gave said idea new respect and they told Tucker that he might produce it as long as he would hold the costs down to some more or less insignificant figure.

I believe that the picture cost \$10,000 to produce. It was not a bad photoplay. In fact, it had a great deal of merit to it and was the first picture to indicate what might be

The Success of George Tucker Really Started in England—Producer Achieved Brilliant Record There—Clean Pictures Appreciated—Small Communities Neglected—Eastman's Temple to the Movie

expected of its director in the future. As I say, it is believed to have earned from two to three hundred thousand dollars, which was not a mean profit on that production investment, especially at that time.

Following its production, the director went to England, where his success really started. Londoners gave him financial lee-way to do better things, and he made good on their hope. The English work of George Loane Tucker is a record of high achievement; excepting Lawrence Trimble no American director ever went to the little isle and "delivered" so brilliantly.

How Tucker came to go there was this: He had been a great friend of Harold M. Shaw, who left the Edison Studio in 1911 to join the Imp, where Tucker and he often worked on the same stage. Dr. Jupp and W. Arthur Northam brought Shaw to London, and, through him, soon thereafter sent for Tucker.

Shaw made the mistake of staying abroad too long. Today he is almost forgotten on this side.

Tucker returned at the exact moment that the American producing firms were stretching out to do larger and better things and found his services in demand, at a good salary.

He became Director General of the Goldwyn Studio, where there was contention over the publicity. I understand that he wanted his name placed on all films and all advertising, as Director General, regardless of whom was the director of the particular picture, and that Goldwyn feared this would cause trouble with the other directors.

Shaw has lately been in South Africa, where I understand he made a meritorious feature. Tucker, of course is getting along decidedly better, as "The Miracle Man" must show.

The Public Wants Cleanliness

When Sidney Drew departed this life it was believed that the name "Sidney Drew" must invariably become a thing of the past, that it would be a greatly revered one, but that it must cease to mean anything as a commercial asset.

But Mrs. Sidney Drew has given the lie to this belief, as the comedies that she is putting forth seem to meet with wide favor all over the

country. I can well understand this. Mrs. Drew gave much attention to her husband's work on the story side—and after all is it not likely that the play is the thing? Especially, the clean play, the sort that the Drews have always given the public and that Mrs. Drew continues to put out.

I cannot think of the Drews and why their work succeeds, without wondering how a few of our well-known producers "get away with it." While the screen as a whole is improving in character, it is still true that too much "sex roi" goes upon it, stuff that is issued in the feeling that the public want it.

The masses of the people do not want it. The masses of Americans are clean-minded and want what is wholesome.

Neglecting the Smaller Places

All this news of splendid 4,000-seat picture houses in the various big cities is pleasant enough to note, but I wonder if the small community is not to be included? In one locality of 15,000 people that I visited recently I could not find a motion picture theater that was attractive enough to make me want to enter it. And this was a community that attracted thousands of people as summer guests in addition to the regular inhabitants.

It is true that there were two or three places where you could see pictures, but none in which you could see them at their best. And I believe that ever since Rothapfel showed us in 1910, it is conceded that the surrounding atmosphere has much to do with the success of the projected film.

I therefore wonder if our real estate experts are not going far afield in declining to go afield in the country. Appreciating that the advance of the motion picture business came with the advance of the theater atmosphere in which the film was shown, I take these accounts of wonderful new city theaters gleefully. I realize that every time these new houses go up, some of the old-style, unsanitary, uncomfortable theaters of the "nickellette" type close their doors. In the big cities, praises be! the "nickellette show" has become almost extinct.

This is not the case in the smaller

places, however, as a visit to them actually shows. Just keep your eyes open the next time you go on a vacation and you will find the "nickellette" type of theater still flourishing—and it is all a mistake! If the inhabitant of the big city is entitled to high class film entertainment in a truly high class theater, so is the resident of the smaller town. Motion pictures should be shown at their best everywhere.

It is foolish to assume that the man in a smaller town is not as discriminating as the member of the larger community. He is just as particular in his desires! But if he can only see pictures in a drab atmosphere, to see pictures he will go there, despite it. Why should not the industry then encourage the construction of Class A houses in communities of every size? Of course, the "capacities" you find the plans of the new, big houses calling for are not logical in the smaller ones, but the smaller houses can have the same perfect appointments and their "capacities" adjusted to the population of the individual community.

It is foolish to think of giving England "Real American Motion Picture Theaters" when our own towns go without them.

The Relation of Music

"Good music makes the picture."

That's what scoffers at the Screen have held for long moons—for as long as the Picture has been shown in grand opera surroundings.

They have pointed out: that the movie was presented in "store shows" at a nickel admission until Good Music made its entrance.

Presto! the Picture Palace became a fact.

Rothapfel, who, no matter his producing weaknesses, founded the picture theater as we know it to-day, has never described the Picture as a mere supplement to the good orchestras and singers he employed.

High-class musical programs were, to his mind, purely an aid to the Screen, a first aid perhaps at the start, but never at any time the chief attraction.

Rothapfel caught the true relation of music to the picture presentation; but since pictures had always been presented minus up to his entrance and he wisely advertised the new musical supplement heavily, many of the uninformed public supposed that "the music was putting the picture over."

Now comes George Eastman's answer. If ever a man was friend to the film it is Eastman—no need to go into the reasons, many millions of them!

With Eastman the Movie indeed comes first. So he builds a temple to it. In Rochester is this erected. Also a school of music.

For Eastman wants his beloved Movie assured of decent presentation always, and looks after the supplement.

And supplement is all good music ever can be to the Picture. If canny George Eastman believed that Music had bested the Picture he never would have spent a cent on the former's encouragement. But because he knows Music for simply the valuable aid it is, he unhesitatingly donates to its development, too.

The scoffers have their answer!

10 YEARS AGO TODAY

Mark Twain "poses" for Edison's "Prince and Pauper."

American Roof introduces film as part of program.

Producers criticized for padding films to 1,000 feet.

U. B. O. houses show slides of Paul Revere's Ride.

Independent releases of week total 1,900 feet.

5 YEARS AGO TODAY

First war film produced by Austro-Servian Feature Co.

Willat Studios opened at Fort Lee.

Low Dockstader makes Screen debut with All Star Co.

Mrs. H. H. Rogers pays \$1,000 for "Cabiria" in her home.

Flying A Company given freedom of city in Los Angeles.

BRITISH PROTESTS CONTINUE

Exhibitors Resent American Invasion and "Dry" Propaganda Through Films

THE presence in Britain of anti-saloon workers has succeeded in adding fuel to the conflagration already raging among British film exhibitors over the alleged intrusion by American film companies into the British industry. A number of films to be used in "dry" propaganda work against the British "pub," has been imported.

The mass meeting of protest amongst film exhibitors and producers, which was held in the Holborn Empire, was well advertised. Printed cards authorizing admission to the meeting were distributed by all cinema houses to patrons attending the show. The idea seemed to be to work up a national grouch against the American film enterprises.

At the meeting itself it was emphasized that no expression of anti-American feeling was intended; individual Americans could be fought without interference in any way with the amiable relations between the two countries. What the exhibitors objected to strongly was the entry of American firms into the British industry with the purpose of building houses in Britain through which to handle their motion picture productions.

A. C. Newbould, member of parliament, presided. It was emphatically urged that the keeping of the British film industry entirely under British control was of national importance, the view being taken that the screen was a powerful agency in

the education of the people in national ideals and that the inclusion of foreign control would exert an injurious effect, and render them international.

Resolutions were unanimously passed requesting the government's support to British film productions on a large scale; urging that the American people be appealed to to reciprocate by showing British films in their country; requesting British capitalists and investors to refrain from investing in picture theaters under foreign control, and asking the assistance of the British public in demanding that during the shortage of dwelling houses no cinema theater controlled by other than British subjects be erected.

R. C. Buchanan of the Glasgow section of the Cinematograph Exhibitors' Association proposed the resolution. He said films were being sent across the Atlantic which were ordinary dramas associated with the Anti-Saloon League, and all leading up to the one idea—that of making England a dry country.

J. A. Seddon, member of parliament, seconded the resolution. He said the war was going to leave a big scramble for the trades of the world, and the Americans were not going to lose chances. The peaceful penetration into the British film industry by people of other countries would be "more effective for the destruction of our national life and ideals than was generally imagined."

Christies Enlarge Studio

Al E. and C. H. Christie are enlarging their stage at the Christie Studio in order to accommodate the number of productions now under way and planned for the near future. Since starting his two-reel Christie Specials, Al E. Christie finds he has not enough space to accommodate the large casts and elaborate sets, and a few weeks ago purchased a lot at the back of the present studio. A new prop room and new dressing rooms are also under way, thus making this studio modern and up-to-the-minute in every detail.

Bothwell Browne in Musical Comedy

The musical comedy field will again claim Bothwell Browne, the female impersonator and dancer, in November, at the expiration of his contract with Mack Sennett, who has been presenting Browne as a star in pictures the last year with much success. He will soon devote himself to the production of a new musical comedy, under his own management, called "Making a Million," written by Alonzo Price and Stanley Lawton.

Roger Lytton in Different Role

Roger Lytton plays a role quite different from his usual type in Elsie Janis' production of "Everybody's Sweetheart." Instead of the smooth villain he is the kind, loving father of Elsie Janis. It will be of interest to all who have watched the career of this artist to see him from another angle.

Realart to Release Dwan Films

Announcement is made that Allan Dwan Productions will go to exhibitors through the Realart Pictures Corporation. The arrangement is effective through a contract made between Mayflower Photoplay Corporation, of which Isaac Wolper is President, and Realart, through its President, Arthur S. Kane.

Eight successive Allan Dwan Productions, beginning with "Soldiers of Fortune" are covered by the contract between Mayflower and Realart. The amount to be paid for them is not mentioned.

Arline Pretty Featured in Serial

George H. Wiley, president of the Serico Producing Company, a new organization, formed recently to produce the novels of famous authors in serial form, this week concluded negotiations for the appearance of Arline Pretty in the leading feminine role in the first of the company's offerings, "A Woman in Gray," by C. N. and A. M. Williamson.

A notable cast has been engaged for the picture. Henry G. Sell, leading man for Pearl White, in several Pathe serials, appears opposite Miss Pretty. Other principals are: Fred Jones, Margaret Fielding, James A. Heenan, Ann Brodie, Violet de Bircari and Mrs. Adeline Fitzallen.

William Sherrill Tenders Written Resignation To N. A. M. P. I. Douglas Fairbanks Reported On Way East to Look Into Strike. Coast Picture Stars Pledge \$10,000 to Actors' Strike Fund. M. Rad n to Give Special Showing "The Red Viper" for President. Adolph Zukor Lining Up Western Circuit for New Film Policy.

"Hearts of the World" Revived

In D. W. Griffith's sequence of repertory in elaborate filmed dramas in George M. Cohan's Theater, "Hearts of the World," one of the real achievements in motion pictures, was revived in that theater last Monday night before an audience that filled the house. This intensely dramatic war story, some of which was pictured on the actual field of battle in France, has undergone little change from its initial presentation, but with this, its third offering, the film, with its terrific realism and its intensely patriotic atmosphere, has lost none of its appeal, even as a retrospect of the war. Lillian Gish, Dorothy Gish, George Fawcett and George A. Siegmann appear in their original parts.

Alfred Cheney Johnson Working at Selznick Studio

Alfred Cheney Johnson, well-known photographer, whose art work is to be seen regularly in the magazines, has become so interested in motion pictures, that he has decided to take a crack at them himself. He is now to be found daily at the Selznick studio, aiding Ralph Ince with Eugene O'Brien's newest production, "Sealed Hearts." Mr. Johnson is learning the film game under the tutelage of Director Ince. He wishes it to be known, however, that he is by no means giving up his photographic work.

Governor of Bombay Visits Metro

Lieut. Col. Sir Popham Young, governor of the province of Bombay, India, paid a visit to the studio of Metro Pictures Corporation in Hollywood on his way home to England this week.

Col. Jasper E. Brady, head of the Metro reading department, escorted Colonel Young through the studio, showing him the big dark stages where the Screen Classics, Inc., productions are filmed.

Danehy with Realart

C. C. Danehy, well known in accounting circles of the film world, has been appointed Assistant Comptroller of Realart Pictures Corporation. He will be chief assistant to Dario L. Faralla, the comptroller, in the management of the company's accounting and auditing departments.

ELKS' FILM AS ROAD SHOW

Two Big Films to Comprise Complete Picture Show to Tour Country

ARRANGEMENTS were completed this week by W. V. Hart, an Elk himself, and formerly attached to the Johnny Dooley comedy films, to handle the general distribution for the recently completed Elks' films, one subject comprising 5,000 feet and another 3,000 feet, to be placed together for a complete show that will be sent broadcast through-

KATTERJOHN PLAYS

Scenario Writers to Produce Own Stories

Monte M. Katterjohn, for years known as a successful scenario creator, has announced his plans for the filming and distribution of stories created by himself. The productions will be made at the new Harry Garson studio in Edendale, Cal., and will be known as Katterjohn plays.

Henry G. Mehl, formerly with Butler Brothers of Chicago has been selected as production manager, and William E. Keefe, who for years was associated with D. W. Griffith acting as personal representative, will assist Katterjohn in the same capacity.

Four productions will be made within the year, to be presented by Harry Garson, and distributed by the recently formed Equity Pictures Corporation.

While Katterjohn will engage skilled directors to stage his plays, at the same time he will personally supervise their entire production, being in constant attendance and consultation with the director.

Another novel step will be the reversal of the present custom in purchasing published stories and stage plays by well known authors. Arrangements are now being completed by which several novel and stage play authors of popular note will fictionize and arrange in spoken plays the original screen stories created by Katterjohn.

Snake Holds Up Picture

Out at the American studios in Santa Barbara, they say that the rainy weather which delayed the making of the final scenes of "This Hero Stuff" for more than a week, was all due to Henry King, William Russell's director in this feature.

While working on location in the mountains above Santa Barbara, Russell killed a large corral snake. King hung it up in a tree, with the laughing remark that he was going to test the old adage about a hanging snake bringing rain within twenty-four hours. Sure enough, the following morning it commenced to rain, and for the remainder of the week the weather continued to be dismal, making it impossible for the company to finish the location work on schedule time. King now swears that never again will he scoff at ancient superstition.

out the State in the interest of Elkdom.

These films show the spirit of Elkdom as well as embracing the entire activity of the Elks in war campaigns, war service, in fact all war activities, including what the Elks did for both the American Red Cross and the Salvation Army. Pictures showing the hospitals built by the Elks are included in the forthcoming exhibitions.

It is Hart's plan to book the film as a road show, sending out sufficient exhibits to cover the United States thoroughly this fall and winter. A trade showing will be arranged within the near future by Mr. Hart.

WANT FILM TAX REPEALED

Exhibitors' Campaign Well Organized in Many States—The Public Cooperates

SENTIMENT favoring the repeal of the motion picture taxes is sweeping the country. Reports received by Louis F. Blumenthal, chairman of the Committee on Legislation and Tax of the Motion Picture Exhibitors of America, Inc., show that the organization of the committee's fighting machine is 90 per cent completed.

From California, Nebraska, Oklahoma, Michigan, Indiana and the states of the Northwest came reports that meetings of exhibitors in those states resulted in the adoption of the committee's plan of action. Petitions have already reached Washington and will continue to pour in. In most of the states the necessary funds to carry on the fight are being provided, the Cleveland plan of financing the fight having been adopted in many cases.

Patrons of theaters are showing their willingness to back the exhibitors by signing petitions which are being circulated in cities of all sizes. The movement received fresh impetus when an organization representing all lines of industry, following the lead of the motion picture exhibitors, wrote to President Wilson and every member of Congress asking for a repeal of all the war time taxes.

A definite date when the Ways and Means Committee of the House of Representatives will take up the motion picture taxes has not been fixed, but Chairman Joseph Fordney of Michigan, chairman of the committee, has been personally interested in the campaign through the efforts of Phil Gleichman of Detroit. It is likely the committee will hear the exhibitors before long.

Hite Company Buys Films

The newly-formed C. C. Hite Attraction Company, Incorporated, with headquarters in Cincinnati, Ohio, has just completed a big deal with the Arrow Film Corporation, whereby the former buys the following attractions: The Lone Star Western Dramas, starring Harry Myers, June Keith and Charles Graham; the Arrow Comedies; Hank Mann comedies; the five-reel feature, "The Profiteer"; the five-reel Western drama, "Miss Arizona," and the five-reel feature, "The Mysterious Mr. Browning."

This big deal was closed by J. C. Jossey, the Arrow's Special representative, who is now in Cincinnati, and who is expected back in New York next week. The C. C. Hite Company will take delivery of these subjects at once.

Seeks Film Fee on Caruso

Robert E. Johnstone, concert manager, filed suit in the Supreme Court to recover \$5,000 from Julius Steger for bringing about the moving picture appearance of Enrico Caruso. Johnstone said Steger came to him on April 1, 1918, saying he represented cinema interests that would like to engage Caruso. Johnstone having a wide acquaintance with singers, introduced Steger to the tenor, and his moving picture engagement followed. The plaintiff says that since then Steger has received \$5,000 in commissions which should have gone to him.

"Right to Happiness" Is a Triumph

Allen Holubar is the author of the story of "The Right to Happiness," as well as the director and is co-author with Olga Linck School of the scenario. Hailed as one of the greatest directors in the motion picture art after the production of "The Heart of Humanity," Mr. Holubar has again scored a great triumph in the directorial art. Dorothy Phillips is the star in this latest picture also. In this production she has been given some of the most delicate and dramatic acting of screen history.

Organists in Pittsburgh

The National Association of Organists during their annual convention in Pittsburgh were given a recital in the Liberty Theater, one of the Rowland and Clark motion picture houses. The organist who presided at the organ was Prof. Edward J. Napier who demonstrated how an organ may be played for illustrating motion pictures. After the recital which was listened to by a large audience, many being some of the leading organists of the country, Mr. Napier said: "The time is rapidly passing when motion pictures can be presented to the public in a slipshod manner accompanied by a lot of noise termed music. The proprietor or manager who figures on getting by under such conditions has not secured a particularly close touch on the public pulse. The most encouraging sign is the continuous call for real organists to play real organs, thus showing the elimination of 'groan boxes' beaten beyond recognition by piano players, hundreds of whom by clear camouflaging got a temporary footing on account of their knowledge of a certain class of music in the first few years of film life."

Making Films at Sea

In order to film several scenes in an English motion picture spy play at sea, in New York harbor and in Washington and elsewhere, Eva Balfour, British film actress, H. G. Hackett, a London producer, and others, crossed the Atlantic on board the Lapland, of the White Star Line. The party will make the round trip on board the troopship by permission of the British Ministry of Shipping.

To Direct Drury Lane Films

Ray C. Smallwood will direct the first of the Drury Lane melodramas recently purchased in London by Richard A. Rowland, president of Metro Pictures Corporation, for production by Screen Classics, Inc.

Mr. Smallwood, one of the early Imp directors and later an independent producer, has had varied experience in motion picture production. He photographed "Revelation," the first of Nazimova's successes.

BUYS RUFFELL'S

Vitagraph Purchases North of England Exchange System

Albert E. Smith, president of the Vitagraph Company, has announced the outright purchase of Ruffell's system of exchanges in the north of England.

The deal was negotiated by George H. Smith, head of Vitagraph's English branch and brother of Albert E. Smith.

Ruffell's, one of the oldest exchange units in Europe, up to now has virtually controlled the film business of Northern England.

Vitagraph has had agencies well scattered over the south of England and France, but up to now has operated in the northern part of the United Kingdom, as did the other companies, only through Ruffell's.

Ruffell's has operated under a routine peculiar to itself. The method has stood for years as a testimonial to the canny traits of the Scotch and Welsh exhibitors.

Brooklyn Strand Opens Aug. 30

The new Strand Theater in Brooklyn, situated at the corner of Fulton Street and Rockwell Place, and said to be one of the most luxurious places of its kind in the world, will open its doors to the general public on Saturday noon, August 30th. The premiere, which will take place on Friday evening, August 29th, will be devoted to an invited audience, representing many well-known people in the motion picture field and celebrities of every walk in life in the metropolis, promising to be one of the most representative first nights in the history of the Borough of Brooklyn.

Alois Reiser, former assistant conductor of the Strand Symphony Orchestra, in Manhattan, has been chosen as musical director of the Brooklyn Strand. John Loveridge, who is managing the Bushwick Theater, will be managing director of the Strand.

N.A.M.P.I. GROWING

Twelve New Members Added During July

Not the least tangible results arising from the enthusiasm and general publicity attending the third annual meeting of the National Association of the Motion Picture Industry was the extraordinary jump in membership during last month. No less than twelve new members were received into the organization during July, a record since the inception of the association.

At the Rochester meeting Executive Secretary Frederick H. Elliot's report showed that a consistent growth in company members had been maintained each year. In 1917 the total was seventy-three, in 1918 eighty-two, and in 1919, ninety-three. The twelve new memberships during July are due to a growing realization on the part of the industry of the accomplishments of the National Association for its benefit. Here are the new members: Realart as producers and distributors, Burton Holmes, Edgar Lewis, Les Films, Albert Dulac de Paris, DeVry Corp., Carrier Eng. Corp., Foster Advertising Corp., Micheles Kessel Laboratory, Capital Film Co., Celebrated Players Film Co. and Unity Photoplay Co.

Applications for the above memberships were received without special solicitation, a significant feature being that several of the applicants were not directly concerned in the motion picture trade.

Sennett Beauties Censored

Complaints that the Sennett beauties at the Ziegfeld were somewhat too immodestly attired for Chicago inspection brought Fred Hirsch, theatrical censor, from the City Hall to view the exhibition, and after scanning the pretty maidens he critically ordered that socks should conceal the ankles of the usherettes, who likewise were adorned in bathing suits, and everything is running smoothly now.

ESTABLISH NATIONAL ACADEMY

Unique Motion Picture Project Planned in Conjunction With University of Rochester

ANATIONAL Academy of Motion Pictures and Music will be established in Rochester by George Eastman, with Samuel L. Rothapfel as managing director.

A building will be erected as soon as building materials are available. Ground on Eastman, Swan and Gibbs streets, backing into East avenue, has already been acquired and the building, to seat 3,100, will approximate one-third of a million dollars in cost of construction. Plans for two buildings, one for the pre-

sentation of screen masterpieces, and a smaller one for musicales and recitals, have been approved by Mr. Eastman.

This theater, a part of the University of Rochester, will be under the direction of Samuel Rothapfel, pioneer in the presentation of artistic motion pictures. Mr. Rothapfel will direct the stage settings and programs, which will consist of six days of pictures with Sundays devoted to music. There will be a symphony orchestra numbering 100 musicians.

McCutcheon Engaged

Wallace McCutcheon, who left the stage in 1914 and enlisted in the British army as a private and became a major, has been engaged by Joseph M. Schenck to play the role of Kirby in "The Bachelor," the second Constance Talmadge First National production. "The Bachelor" is from Clyde Fitch's play of the same name.

Elsie Janis Entertains Wounded

Elsie Janis and her mother, Mrs. Josephine Bierbower, gave a luncheon at the Janis home, Philipse Manor, N. Y., last week for eighteen wounded soldiers from Gun Hill Road Hospital, in the Bronx. This is the first of a series of luncheons which they are to give the wounded men every two weeks.

If you will try what this Lady is doing

Immediate Invisible Scientific Painless Method



You see a wonderful improvement takes place in the "Lifted" side. "Jowls," sagging chops, excessive nose furrows moderate and the face looks younger and pleasing. It also tightens the superfluous flabby skin, so unsightly about chin and neck.

BY LIFTING YOUR FACE BEFORE YOUR MIRROR

You will see just what "Lifting" will do. This tells the whole tale, just what the DR. PRATT LIFTING will do in your individual case. SEE FOR YOURSELF! It can be done in half an hour without showing. Thousands are having it done. It lifts the sagging "jowls" and cheeks, tightens the skin, reforms the drooping contour. Tightens excessively Baggy Neck.

Make Your FACE YEARS YOUNGER

more attractive and exceptionally pleasing. Produces a youthful expression. Have it done to-day while you have a half hour to spare. It will not interfere with your engagements.

IT WILL NOT SHOW!

They are coming from all over the world to have it done by Dr. Pratt, the originator of the world famous immediate, invisible method. 25 years' wonderfully successful experience unequalled. Come in and let us show you.

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W. AUGUSTUS PRATT, B.S., C.M., M.D.

New York's world famed plastic surgeon, who improves on and preserves the facial appearance of our men and women of the stage, motion screen and society.

Dr. Pratt is the inventor of the "immediate process" for facial corrections. His institution at 40 W. 34th St. (between the McAlpin and Waldorf Hotels) is the largest establishment in the world devoted exclusively to the science and art of keeping the face young and attractive.

Dr. Pratt is the father of modern facial culture. His institution has been established 22 years and he has been in active practice continuously since 1895. His latest achievement in facial dermatology is his immediate invisible method for lifting "jowls" or sagging face, which is so unwelcome to the man or woman who values the attribute of perfect features and youthful appearance.

BROADWAY PICTURE PROGRAMS AND MUSIC

At the Rialto—"Peace of Roaring River"—Goldwyn—
Pauline Frederick

Selections from Verdi's popular "Aida" take the pace of the overture on the Rialto's bill this week. Hugo Riesenfeld and Joseph Klein conduct alternately. Another of Major Jack Allen's thrilling pictures of animal hunting comes next. It is called "Lion Trapping." Supposedly in the sands of Arabia, the music opens up with the "Caucasian Sketches," later going into *Bosphorus*, bringing in an agitato at the lion capture, then returning to the *Cortege Du Perdre* for the closing shot showing the hunters dragging their game back over the sands. This is good entertainment.

The vocal solos of the program are sung by Emanuel List and Gladys Rice. The former sings Solomon's *When the Bell in the Lighthouse Rings*, and the latter renders Moya's *Song of Songs*. Both receive liberal applause for their work. The bass solo is sung before a dim curtain, with the side windows showing sea views, in one of which is a lighthouse with a revolving light. The effect is pleasing and artistic.

The Rialto Magazine opens up with a magnificent scene of Pershing at the head of his men, also the French troops under Foch. The music is *Philbrook March* until the French appear, then a short passage from the *March Lorraine*. An interesting series showing farming up to date, with a tractor that does all the work, for which the orchestra plays *Crow Hollow*, and then a blast that shatters a hill, run to an agitato, takes the weekly into the usual relief of the "Silk Hat Harry Stock Company" in one of their characteristic comedies. This is shown to *Come Across*, *Bull-Sheviki*, *In a Bird Store* and *Russian Rag*. Then as a close comes the welcome of France and Belgium to President Poincaré. For these scenes the orchestra plays *Festival March*, *Victory March* and *Jubilant March*.

The feature for the week is Pauline Frederick in Goldwyn's "The Peace of Roaring River." The cast includes Thomas Holding, Hardee Kirkland, Corinne Barker, Yeamans Titus and Edwin Sturgis. The play concerns the machinations of a young woman, who tries to play a joke on the man she wants to marry. A reference to a well known matrimonial newspaper gives her the chance to start an unknown correspondence between the man and a girl in a factory town. The man being in ignorance of the goings on is somewhat surprised to find a strange woman in his cabin one night on returning from a trip. Results follow each other rapidly in the last reel. The joker is found out, and the man concludes that fate has been kind. The orchestra opens with Chaminade's *Serenade* and later at the title, "The Widow McBirney," gives an Irish touch by playing Grainger's *Molly-on the Shore*, *Evansong*, *Butterfly Dance*, and *Elegie*, figure in the action until the title, "Silver Ledge," then the music goes into a western characteristic, *Wild and Woolly* and *Chin Chin*

BY M. M. HANSFORD

For Your Theater—Complete Picture Programs Built Around The Big Features As Shown On Broadway. You Can Get Much Valuable Help From These Programs In Planning Your Own Show.

Chinaman. The organ takes the picture at title, "Weary of the futile search" and continues untill title, "Is it very serious, doctor?" An agitato is used for the mob at the cabin. From this scene on the music becomes more lyric and *Love's Wilfulness* is used, and the picture is closed with *I Love You Truly* as an ending theme. There is no love theme used during the picture because the love element does not enter until the very last. Dramatics and characteristics are employed to express the action until the last theme.

The tympany section, Harry Edison and Frank Wolf are playing another of their popular marimbaphone duets this week. They offer *Heart of a Rose* and *Yearning*, receiving a round of applause for their efforts. Then follows a Christie Comedy called "Cupid's Holdup," which pictures some of the excitement of being movie actors. Bobby Vernon is starred. The orchestra does some extravagant burlesques for the action. They play *I Don't want to get well*, *Hearts and Flowers*, *Salvation Army*, *Porcupine Patrol* and *Wyoming Days*. The organ finishes the program with a solo by Dubois, played by Arthur Depew.

At the Rivoli—"Wagon Tracks"—Artcraft— William S. Hart

Southern airs and atmosphere surrounded the Rivoli's overture on the current week's bill. Lucius Hosmer's *Southern Rhapsody* was splendidly played by the orchestra, Erno Rapee directing. *Dixie* and *Old Folks at Home* furnish much thematic material in this composition and the crowd applauded them. The orchestra switched into the famous waltz from Tschaiakowsky's Fifth Symphony, while the screen showed a beautiful Bruce Scenic, "Separate Trails," which concerns the wanderings of Bruce and his dog. Some unusual shots are shown in this scenic. The orchestra closed with *Angelus*.

Solos for the week include Greek Evans in Tosti's *My Dreams* and Athens Buckley, dramatic soprano, in the aria from Massenet's "Hérodiade." Also a novelty in the shape of a trumpet solo by Vincent Bach. He plays Bartlett's *A Dream* from the pit.

The Rivoli Pictorial opens with trooping in Gallipoli, a Kinogram subject, showing assaults through rough land by war-seasoned troops. The orchestra played *March Russe* for this shot. Next was an instructive scene of copper mining, the music being *Cinema*. Then came some intimate pictures of prize pigs, accompanied by *Chicken Cackle*. *Tennessee Blues* was used for scenes of

motorcyclists. A funny "Mutt and Jeff," called "The Frozen North," show these two worthies in entirely different surroundings from their usual habitat. The orchestra played a shivery introduction for a snow scene and later went into *Whispering Flowers*, *Cleo*, *Everybody calls Me Honey*, ending with a few bars of *My Hero*. Then followed some big scenes of the Americans and French marching in London, the orchestra playing *Cavalry Parade*, *From the Highlands*, *Observer March*, *Merrie England* and closing with *Semper Fidelis*.

The feature is William S. Hart in "Wagon Tracks," one of his best late pictures, having some of the finest desert scenery as backgrounds for the action. The cast includes Jane Novak, Robert McKim, Lloyd Bacon, Leo Pierson, Bert Sprotte and Charles Arling, besides a host of extras. The play has to do with a blazer of trails, and his lone work on the old Santa Fe trail across the desert. There are some big moments in the picture. The picture presents no musical difficulties, and the Rivoli orchestra used songs of Stephen Foster in the introduction. Title, "The reason for his lonely trip," *Clementis* was played. The boat scene was run to *My Old Kentucky Home*, and then *Songs from the Sunny South*. At the point where the brother visits the dead man, the organ took the picture. From title, "This man killed my brother," there is more or less agitated action, and the orchestra used the conventional numbers until title, "Santa Fe, when Zephyr was played. There is no particular love theme to be used in the picture, as this element is purely secondary, and in that respect is a welcome change from the usual clinch at the end. The whole picture is full of meat, and there are thrills from the very first hundred feet.

Mack Swain in "Foxy Ambrose" furnished the comedy fun. The musical numbers started off with *In the Good Old Summer Time*, as the picture open upon the beach. Following this number come *Out of the Cradle*, *Jelly Roll*, *Babillage*, and from a direct cue, *Sympathy*; then *Honky Tonky*, *It wasn't My Fault*, closing with *Till the Clouds Roll By*. The program closes with an organ solo, a *Gavotte* by Leduc, played by Professor Firmin Swinnen.

At the Strand—"Choosing a Wife"—First National —All Star Cast

Herbert's popular "Mademoiselle Modiste" serves as an overture at the Strand this week, Carl Edouarde conducting. This is played with dimming of lights at the "dream song." A Chester Outing follows

the overture. It is called "A Japanese Study," and shows the various occupations of the Japs. The orchestra used *In a Japanese Tea Room*, *Veil Dance* and Baron's *Intermede Chinois* for this scenic. From this the program goes into the Strand Topical Review, showing some good scenes of the effect of the recent street car tieup in Brooklyn. The orchestra played *My Bonnie lies over the Ocean* for this scene. A scene of the blowing up of a hill was taken by the organ and effects. An artillery efficiency drill was run to *Witchcraft march*, and then the orchestra went into a waltz for the Topics of the Day from the Literary Digest. Effects were used for the firing of the largest gun, the organ helping out. Then came a number of patriotic scenes, ending in the parade of the 2nd Division, the music going into Sousa's *Stars and Stripes Forever*, closing the news.

Vocal solo numbers on the program were done by Eldora Stanford, soprano, who sang the *Jewel Song* from "Faust," and Richard Bold in a new song, *Her Danny*, both doing excellent work and winning extended applause from the audience.

The First National Exhibitors are showing the English feature, "Choosing a Wife," in which the is called all-star. The picture is quite English, fairly rounded out from the acting side, and bordering just a little on comedy. The vital situation in the picture raised many laughs from the audience. The story concerns a man who found himself mixed up with the wrong girl through a mistake in her name. He learns his error, but takes the girl anyhow, the mistake convincing him that it is the better way. The orchestra gave a country atmosphere by playing a series of *Woodland Pictures* on the country dance order, later going into *Eventide* for a quiet scene. The organ took the picture at the close-up of the invitation, Jack Hammond playing Roland Diggle's *Pastoral Romance*. At the dance scene when the waltz begins the orchestra resumed, using *Fairest in the Land*. This scene is very fine when well played, and the effect was perfectly done by the Strand men. At the close of the waltz, the organ again took the action, playing Von Goens *Novelette*, Frontini's *Romance*, Rubinstein's *Romance* and Hawley's song, *The Sweetest Flower*. The orchestra returned at the opening of the box by Dolly, going into *Day Dreams*, the organ furnishing the chime effects at this point. At title, "Youth seeks youth," the orchestra used Brahms' *Vain Suit*.

The comedy is Larry Semon in "Between the Acts," which is one of the funniest he has ever made. The musical effects are fast and furious in the action, and the orchestra did fine work following the dances and the speed of the action. One of the company tries to sing *You Made Me what I Am Today*, or at least that is the song the orchestra plays, and it fits exactly. Later the "Merry Widow" waltz, *I'll Say She Does*, and *The Last Long Mile* were played. The closing organ solo is a selection from "Faust."

(Continued on page 1342)

PICTURE FIRST SHOWINGS REPORTED BY WIRE

"Choosing a Wife"

First National, All Star Cast

WIRE REPORTS—EAST

Box Office Value.....Fair
Exhibitor Comments: "Action very slow."

WIRE REPORTS—CENTRAL

Box Office Value.....Good
Exhibitor Comments: "Got good attendance."

WIRE REPORTS—CANADA

Box Office Value.....Fair
Exhibitor Comments: "One of the best British films." "Not up to American standard."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Fair
Dramatic Interest.....Good
Technical Handling.....Fair
Coherence.....Good
Acting.....Good
Scenic Setting.....Good
Photography.....Good
Quality as a Picture.....Good

WHAT IT IS

Middle-aged woman is suffering from the delusion that a prominent scientist has asked her to marry him, when in reality he is in love with her young niece. So whichever way he decides somebody's heart is pretty sure to get broken.

"Wagon Tracks"

Artcraft, William S. Hart, Directed by Lambert Hillyer, Scenario by C. Gardner Sullivan

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Replete with action." "Best Hart in a long time."

WIRE REPORTS—WEST

Box Office Value.....Good
Exhibitor Comments: "Hart always draws a crowd."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Excellent
Dramatic Interest.....Excellent
Technical Handling.....Excellent
Coherence.....Excellent
Acting.....Excellent
Scenic Setting.....Excellent
Photography.....Excellent
Costuming.....Excellent
Historical Interest.....Very Good
Quality as a Picture.....Excellent

WHAT IT IS

In the old days in the West when wild and woolly really described it, a guide leads a wagon train across the desert by way of the old Santa Fé trail, but he has a hard time doing it. Indians, gamblers, love and revenge all play important parts.

"The Man Who Stayed at Home"

Metro, King Baggot, Directed by Herbert Blache, Scenario by June Mathis

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Baggot in a story of courage and romance."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest.....Excellent
Technical Handling.....Good
Coherence.....Good
Acting.....Good
Scenic Setting.....Good
Photography.....Good
Atmospheric Quality.....Good
Quality as a Picture.....Good

Received From Every Part of the Country Just Before Going to Press—The Values Great, Good, Fair and Poor Are An Exact Average, the Same Terms Being Used in All Wires to Us

WHAT IT IS

Everybody, even his very own sweetheart thought he was a slacker when all the others went marching off to fight the Hun. But he wasn't. He was a Secret Service man in search of big prey. Of course, all ends well.

"The Praise Agent"

World, Arthur Ashley and Dorothy Green, Directed by Frank Crane, Story by Earle Mitchell

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Good comedy." "Action." "Title misleading, ought to be 'press' agent."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest.....Good
Technical Handling.....Good
Coherence.....Clear
Acting.....Good
Scenic Setting.....Good
Photography.....Good
Atmospheric Quality.....Good
Quality as a Picture.....An entertaining comedy romance.

WHAT IT IS

A young press agent hires himself out as publicity writer for the feminist movement, and has the good taste to fall in love with the daughter of one of the suffrage leaders. How he wins her is better as a story than as suffrage propaganda.

"The Peace of Roaring River"

Goldwyn, Pauline Frederick, Directed by Victor L. Schertzinger, Scenario by George E. Van Schaik

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Frederick always popular." "Frederick in an exciting Western."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Fair
Dramatic Interest.....Fair
Technical Handling.....Poor
Coherence.....Poor
Acting.....Ordinary
Scenic Setting.....Good
Photography.....Good
Atmospheric Quality.....Good
Quality as a Picture.....Lacks in building up the drama and in characterization.

WHAT IT IS

Eastern working girl is inveigled into the West by a fake ad in a matrimonial paper. She and the man in whose cabin she lands have a severe misunderstanding, in which she shoots him. But she is sorry, and he recovers, and all ends well.

"This Hero Stuff"

Pathe, William Russell, Directed by Henry King, Scenario by Stephen Fox

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Original idea." "Russell good in clever play."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Excellent
Dramatic Interest.....Excellent
Technical Handling.....Excellent
Coherence.....Excellent
Acting.....Excellent
Scenic Setting.....Excellent
Photography.....Excellent
Quality as a Picture.....Excellent

WHAT IT IS

A returned soldier gets all fed up on being given the "welcome home," and "brave boy" stuff. But he is a hero in spite of himself, and cleans up a couple of stock market crooks who are about to put over a big haul in a little Nevada town.

"A Favor to a Friend"

Metro, Emmy Wehlen, Directed by John Ince, Scenario by Luther A. Reed

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Light but amusing story." "Wehlen's wardrobe elaborate."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Amusing
Dramatic Interest.....Good
Technical Handling.....Good
Coherence.....Clever
Acting.....Good
Scenic Setting.....Good
Photography.....Good
Atmospheric Quality.....Good
Quality as a Picture.....Good

WHAT IT IS

In order to get publicity for a rapidly failing show, the manager decides to have the star kidnapped. Unfortunately, the star has made different arrangements; she has, in fact, eloped, and the person who is kidnapped is a friend of hers. The kidnapping ends in a romance, and the picture ends likewise.

"The Lyons Mail"

Triangle, H. B. Irving

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Irving good in play made famous by his father."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest.....Strong
Technical Handling.....Effective
Coherence.....Tense
Acting.....Good
Scenic Setting.....Effective
Photography.....Fair
Atmospheric Quality.....Convincing
Costuming.....Accurate
Quality as a Picture.....Good

WHAT IT IS

It proves a little inconvenient for a certain young French gentleman that he is a dead ringer for an unscrupulous criminal. In fact, he almost has his head separated from his body by the guillotine before he is saved in an eleventh hour manner.

"The Pagan God"

Exhibitors' Mutual, H. B. Warner, Directed by Park Frame, Scenario by George Elwood Jenks

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Warner great in story of China." "Full of action."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest.....Good
Technical Handling.....Good
Coherence.....Good
Acting.....Good
Scenic Setting.....Good
Photography.....Good
Costuming.....Good
Quality as a Picture.....Good

WHAT IT IS

An American Secret Service man in China gets into more adventures than he bargains for when he butts into a revolution. He is accused of stealing a god, has his American sweetheart kidnapped and undergoes thrill after thrill before he gets affairs straightened out.

"The Thirteenth Chair"

Pathe, Yvonne Delva and Creighton Hale, Directed by Leonce Perret, Adapted from the play by Bayard Veiller

WIRE REPORTS—WEST

Box Office Value.....Good
Exhibitor Comments: "The play well remembered."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Fair
Dramatic Interest.....Slight
Technical Handling.....Poor
Coherence.....Loose
Acting.....Fair
Scenic Settings.....Fair
Photography.....Fair
Atmospheric Quality.....Poor
Quality as a Picture.....Fair

WHAT IT IS

A mysterious murder is committed in the midst of a room full of people, and things point very plainly to the wrong person. It is an old Irish spiritualistic medium and fortune telling fakir who finally unravels the true story.

"A Little Brother of the Rich"

Universal, All Star, Scenario and Directed by Lynn Reynolds

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Name attracts." "Good show."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest.....Good
Technical Handling.....Excellent
Coherence.....Good
Acting.....Good
Scenic Setting.....Good
Photography.....Excellent
Atmospheric Quality.....Excellent
Quality as a Picture.....Good

WHAT IT IS

A small town cad deserts his little sweetheart for a more spectacular female whom he marries. The country girl makes a success on the stage, and almost capitulates to her former sweetheart when his wife is killed. But his proposal is not honorable, and she gives her heart and hand to a fellow actor whom she has rescued from John Barleycorn.

LITTLE TRIPS TO THE LOS ANGELES STUDIOS—By Barrymore

There is nothing blase about Zazu Pitts, the girl whose particular brand of pathetic comedy is as original as her name. When she arrives at the Brentwood studios on off days, just to say "hello" to the folks and to get her little stack of "fan notes," the office crowd always gathers 'round because Zazu oozes jazz humor, original sayings and general good cheer as regularly and naturally as she breathes.

Two years of steady work for the screen have not rubbed one iota of the bloom of freshness off her enjoyment in every expression of appreciation of her work; rather, in fact, does her increased experience seem to "put an edge" on her gratitude for all who give her encouragement.

"Did you see what the so-and-so paper said about my work in 'Better Times'?" she will ask. And then, when someone laughs at her enthusiasm and affect from the height of larger experience to treat it as "amusing and quite natural perhaps, from one so young, don't you know," she will flare back with: "Well, I'm not pretending, like some people I know, that all this sort of thing is nothing in my young life, because I'll say it is something, and something big, too. Now the writer of that article is just too kind for anything to say all that about me. It gives me a real thrill and I don't care who knows it."

Allan Dwan is busy supervising the final cutting of "Soldiers of Fortune," which will mark his debut as an independent producer at the head of the Allan Dwan Feature Productions.

Ferdinand Phinney Earle, whose art titles in Miss Pickford's production of "Daddy Long Legs" have caused most favorable comment wherever the picture has been shown, is designing the art titles for "Soldiers of Fortune" and in addition

to the art designs, unusual color effects will give an added charm and blend the titles into the action of the story.

Charles H. Kyson, a well known architect, has been engaged as Mr. Dwan's art director. Mr. Kyson is already supervising the building of a number of the sets that will be used for the early scenes of the story.

Mr. Dwan expects to finish the cutting of the story this week and will start immediately on his second production for the Mayflower Photoplay Corporation. This will be a visualization of Harold MacGrath's romantic mystery story, "The Luck of the Irish."

Jimmie Hogan, assistant director to Allan Dwan, is in his delight. What could be more wonderful for a man with a name like Jimmie Hogan than to be casting "The Luck of the Irish," which is to be Mr. Dwan's next picture.

Bulls-Eye gray is a new shade of silk ribbon now being sold. Milton L. Cohen, president of the Bulls-Eye Film Corporation, who was formerly a wholesale ribbon merchant, is credited with the idea of linking the film ribbon with the silk ribbon.

The third comedy by Bulls-Eye featuring Charlie Dorety will be ready for release September 15th. Highly ornate interiors and a large cast of clever people will make this attraction the most expensive of the series. The scenario was written by Jay Mulhauser, one of Bulls-Eye new scenarists.

Canadian rights to Bulls-Eye comedies have just been sold to one of the largest film exporting concerns in the East.

H. B. Warner has a new leading lady in Rita Stanwood, a recent arrival from New York. She is appearing opposite the star in Jesse D. Hampton's screen version of

"Maruja," Bret Harte's famous Southern California story.

J. Grubb Alexander has been added to the scenario staff at the Jesse D. Hampton studios.

Cullen Landis again finds himself Mabel Normand's leading man, his capital work with her in "Upstairs" being fresh in the minds of studio executives and now quite a factor in the star's professional happiness. Florence Carpenter, Ogden Crane, Clarence Arper and Blanche Payson assume telling roles, while Gertrude Claire plays one of her inimitable maternal characters—the first, by the way, she has done for Goldwyn since she was Mere Felice in Rex Beach's "The Crimson Gardenia."

John Bowers, leading man in Goldwyn Pictures, signed another year's contract on July 17, to remain with the Goldwyn organization until November 20, 1920. His latest release is "Through the Wrong Door," with Madge Kennedy, in which he plays a romantic young miner of the west.

Naomi Childers celebrated the signing of her Goldwyn contract by making a flying trip to New York, following her appearance with Geraldine Farrar in the latter's first production this season. Of course she went for clothes. They all do. And Miss Childers has a mother in the metropolis, too.

Roscoe Arbuckle and the members of his company have moved their effects to the new Henry Lehrman Studios in Culver City, Cal., where future Arbuckle pictures will be made, under a leasing arrangement recently effected with Mr. Lehrman.

The Arbuckle sets are now being erected under the supervision of Earle Olin, head of the Lehrman technical department, and actual production will start within a few days, with Lou Anger in general charge of the Arbuckle organization.

Millicent Fisher has been engaged as leading lady to appear opposite Fred Stone in his forthcoming production.

NEW PEARSON CO. Stars Withdraw from Original Pearson Company

Indications pointed this week to the withdrawal of Sheldon Lewis and Virginia Pearson from the Virginia Pearson Producing Company, with both Lewis and Miss Pearson shifting their film-making allegiances to a brand new corporation known as the Independent Productions Company, capitalized at \$1,000,000 under the State laws of New York State. that he is identified with the company, which has among its stockholders: Robert Priest, New York, president of the Film Market; William F. Grilling, Round Lake, N. Y., proprietor of the Arctic City Film Studios, Port Henry, N. Y., and William Buck, a merchant of Cohoes, N. Y.

The inside cause of the Lewis-Pearson defection from the original Pearson Company has not been divulged, although there are two completed features, "The Bishop's Emeralds" and "Impossible Catherine," which have Virginia Pearson as the star.

Meanwhile the film Rialto awaits some announcement from the Mayer Brothers, who are heavily interested in the original Pearson Company.

Blackton Begins Third Feature

Following the announcement that "My Boy" has been definitely selected as the title of the first production of the J. Stuart Blackton Feature Pictures, Inc., and that Commodore Blackton has completed filming of "Dawn," the second in the series, comes the news that he begins work this week in his Brooklyn studios on the third production for the new organization of which he is president and director-general. The story is an original one from the pen of Stanley Olmsted, who has also written the continuity.

FIRST SHOWINGS BY WIRE SUMMARY OF LAST TWO WEEKS

Belle of the Season, Metro	(East)	Good—"Seemed to please."	"Pretty."
Better Times, Ex. Mut'l.	(East)	Good—"A home comedy that patrons liked."	(Central) Good—"Star made distinct place for herself by good acting."
Bringing Up Betty, World	(East)	Good—"A good picture."	(West) Good—"A good picture."
Career of Katherine Bush, Param.	(East)	Good—"A good vehicle for Greeley."	
Coax Me, World	(East)	Good—"Emotional character well handled by Calvert."	"Title drew."
Dark Star, Param.	(East)	Good—"Everyone pleased."	(West) Good—"Proved very popular."
Easy To Make Money, Metro	(East)	Good—"A pretty, simple little picture."	
False Faces, Param.	(East)	Good—"Popularity of book proved valuable."	"Excellent picture."
Home Wanted, World	(East)	Good—"Fine attraction."	(Central) Good—"Dramatic."
Hornet's Nest, Vita.	(East)	Good—"A good laugh."	"Well filmed."
Lion and the Mouse, Vita.	(East)	Good—"A good laugh."	"Lytell liked."
Love Hunger, Hodkinson	(East)	Great—"Gripping story."	(Central) Great—"Splendid picture."
Man's Country, Robertson-Cole	(East)	Great—"Gripping story."	"Fine acting."
Man's Desire, Ex. Mut'l.	(East)	Fair—"Too much Pollyanna."	(West) Good—"Walthall very popular."
Nugget Nell, Param.	(East)	Good—"Williams usually draws."	"Child pictures not popular."
Our Better Selves, Pathe	(East)	Good—"Strong story, well told and finely acted."	(Central) Good—"Joyce in a part that suits her ability."
Paid in Advance, Jewel	(West)	Good—"Just the kind."	"Joyce just fits part."
Rose o' the River, Param.	(East)	Good—"My clientele likes Lillian Walker."	"She always pulls."
Sage Brush Hamlet, Rob't'n-Cole	(East)	Good—"Pleasing."	(Central) Good—"Walker at her best."
Spitfire of Seville, Univ.	(East)	Poor—"Same old Western stuff."	
Tiger Lily, Pathe	(East)	Poor—"Fine performance of L. Stone does not relieve banality."	
Virtuous Men, S.-L.	(Central)	Good—"Delightful."	"Just the kind of a picture for summer."
Way of a Woman, Select	(East)	Good—"Delightful."	"Dorothy Gish a box-office magnet."
Weaker Vessel, Univ.	(East)	Good—"Good picture."	"Every one liked picture."
Westerners, Hodkinson	(East)	Good—"Good picture."	(South) Good—"Good stuff."
Woman Micheal Married, Robertson-Cole	(East)	Good—"Went wonderfully."	"Title great box-office pull."
		Good—"Lila Lee charming."	"Lila Lee now very popular."
		Fair—"Nothing unusual in story."	"Desmond's personality saves picture from failure."
		Good—"Mildly pleasing."	(Central) Good—"Mildly pleasing."
		Good—"Interesting."	"Exciting."
		Good—"Good as an entertainment."	"Star good."
		Good—"Strong melodramatic appeal."	"Splendid."
		Good—"Norma Talmadge can be counted on for good houses."	
		Good—"Well acted."	"Good story."
		Good—"Kind of Western stuff that is liked."	"Popularity of its source good advertisement."
		Poor—"Weak story."	"Acting not up to standard."
			"Incoherent."

"The Girl Alaska"—World Pictures—Lottie Kruse

A feature of the Alaskan country, taken on the spot. It has to do with the fortune of two seekers after gold. They are man and woman, but the latter disguises herself and pals with her friend as a boy. This is not discovered until the last reel, and it comes about through a series of thrilling adventures that will please any audience.

The picture is easy to play for either one man or any size orchestra. There will be a chance for some good effect stuff when the falling ice rolls into the water. These are quite splendidly done, especially where the boat is crushed. Drums or organ can be used for this. Open with a big Northern style theme, and at Mollie McRae use a light intermezzo. Then at title, "Off for the land of promise," use a whistle effect, then agitato with action, and again into another intermezzo. As Mollie reads the letter go into rather pathetic andante. There will be a piano jazz effect in the saloon and gambling hall. This is easy to work. An agitato for the big fight, of course. At title, "Gold—it means her," rather sad again. Title, "In the morning," bell effects. Then at title, "We're going to Fairbanks," go into light joyous theme for the ending.

There is so much scenic stuff in this picture that a scenic would not be missed from the program. Unless some very special Educational material could be run, which could take the place of the regular scenic. Any sort of comedy, either Christie or Sennett or Lloyd, will do. There are some fine scenics in the Library De Luxe of the Educational people that will do wonders with a feature like the above. One is a colored water scene of the bridges in Bruges.

"Thirteenth Chair"—Pathe—Yvonne Delva—Creighton Hale

This picture is from the well-known play, and concerns a murder and its solution by a seance, and this furnishes many thrills and tense moments. There are some few departures from the original play, but the main theme is well worked out.

The picture can easily be played by any combination, one man or a full orchestra. There is an air of suppressed excitement running through, and there will be need for some agitados and pulsating movements throughout. Open up with rather neutral and increase to agitato at the stock exchange scenes, then change to sombre. At title, "That evening," go into misterioso with action. There will be a good chance for a sleigh-bell effect a little later. As this is a beautiful shot, the bell effect will add to the scene wonderfully. At Helen in room, increase to dramatic agitato. Title, "At Westpark," change to lighter mood. At title, "The home of a modern prophet," a majestic theme, with gong in distance to lend mystery to effect. At title, "An evening at the Crosbys," the action will require agitados and conventional settings and good dramatic numbers can be worked in with fine effect. There is no particular use for a love theme, as the love interest is secondary.

As the picture is highly dramatic there will be need of a slapstick Mack Sennett comedy to relieve the tension of the audiences. A lively scenic like "Separate Trails," a Bruce, will do nicely.

"A Sage Brush Hamlet"—Exhibitors—Mutual—William Desmond

This picture contains the elements of the wild and woolly cowboy life in the Mexican regions. Most of the action is taken up with the wild doings of a bunch of cowpunchers, the leader of whom seems to be eternally drunk. But he is only playing a part, and later "gets" the man who killed his father. There is a girl, who furnishes some of the comedy work, and there is an exciting attack on the hero's ranch during a wind storm.

The scene opens in the Southwestern country, and the music should be cast in a corresponding mood, rather majestic and slow. Then into a lively theme as the action takes on more life. At title, "Bottle Canyon," another slow theme, but soft. Title, "Escalon," a fast Mexican waltz can be used, and this can be kept up during the dance hall scene, or another one can be played for variety. At the point where the sheriff begins his story, a rather sad melody will fit, following the action of the murder, with a shot effect. This comes after title, "Waal, one day." After Larry reads the note from Two-Gun Dan an agitato should be started, working up to the climax. At the featherbed scene an Indian dance should be used for the boys dancing around the bed. At the point where the girl first meets Larry a softer melody can be played somewhat as a love theme, although this element is still lacking. Then for the attack on the ranch a heavy agitato, with wind effects if desired. The love theme, if one is used will come in at title, "A Happier Day."

Music for Western scenes will be found in the Witmark Album for motion picture work, also in the Schirmer Galaxy. Hugo Riesenfeld has written a good Western Allegro, published by Schirmer.

There is sufficient excitement in this picture to carry out a very quiet program in the rest of the bill. A Bruce scenic, a Lloyd comedy, and an Educational, with the usual news, will complete a good program.

At the Stillman, Cleveland—"The Way of a Woman"—Select—Norma Talmadge

Norma Talmadge's newest release, "The Way of a Woman," packed the Stillman Theater last week at every performance. The star has a large following, and the music especially arranged by Director H. L. Spitalny was a great feature of the performance. Mr. Spitalny used McDowell's *Comfort Etude* and Paderewski's *Minuet* for the overture. The themes were of a lighter nature, but well in keeping with the context of the play. *Love Is a Story That's Old*, from "The Madcap Princess," and *Dear Land of Home* by Valmore recurred frequently and aptly expressed in music the main sentiments expressed upon the screen.

BRUNTON STUDIO A NEARLY PERFECT PLANT

Idea of Service is Carried to Any Length the Producer May Wish—Many of the Very Best Facilities Possessed

OF the numerous plants for making pictures in Southern California there is not one that possesses more splendid facilities and broad capacity than the Robert Brunton Studio. Built almost wholly in the past year it is a perfect model in itself. The satisfaction is the best explanation of its instantaneous success. And there is more than one reason for this satisfaction.

The floor space within the studios amounts to something like 160,000 square feet, with 60,000 of this devoted to stages. Just at present there are four dark stages, one glass stage and one huge open stage. The open one is 90 x 200 feet and the largest of its kind on record. It can be used 300 days out of the year, with natural or artificial lighting, and is equipped with diffusers and other means of light regulation. Mr. Brunton made a thorough study of styles in stages for a period of time covering five years, with a great deal of experience in their use, and he came to the conclusion that the dark type of stage was best suited to his purposes. Accordingly, he had two of the open stages converted into dark ones. The chief reason for the superiority of the dark stage is the fact that it is possible to work in all kinds of weather, with any quantity of light.

There are approximately 585 acres of ground under the direct control of this organization. Of course all of this acreage is not under active occupation. About 500 acres is devoted to an immense "location" ranch, where any background or locale may be obtained. This is fifteen miles from the studio and includes within its boundaries mountains, valleys, bits of desert, and even the sea. Any company producing at these studios have this at their disposal.

A vast number of departments are included in the work of motion pictures, and each one is made a specialty at these studios. The acting talent of Southern California is at an instant's disposal. A staff of scenario talent and continuity writers is on call for the benefit of those companies whose arrangement calls for this service, and a lookout is kept for story material for all stars producing there. Directors are maintained on the studio staff to insure a full supply of directorial ability for independent companies.

Automobiles are a most necessary adjunct to a motion picture studio and Mr. Brunton has made this a strong point of his service. When the plant was first started the studio boasted only two cars; now there are twenty-five regular cars, and fifteen that are engaged outside when they are pressed for transportation service. A large mill only recently constructed is used for the making of furniture, carvings, casts, and other auxiliaries used in the construction of sets.

The watchword of the studios is: "Service." There is everywhere a recognition that this is the paramount reason for all work done. Not merely is a perfunctory lookout kept

for his clients, but Mr. Brunton takes advantage of every opportunity to advance the producer's interests, particularly if the latter is not present at the time.

This idea of service is carried to any lengths that the producer may wish. Any degree of exclusiveness is obtainable, and then again, the whole production may be put in the hands of Robert Brunton with his personal supervision. For example: A man wishes to make a motion picture without spending the enormous sums required to keep up a studio, finance a number of stars, and keep the innumerable specialized employees on his exclusive payroll for the term needed to make the picture. He comes to the studio gate, specifies the type of picture he desires and the length. In a very short time he is given an estimate within a few dollars of its actual cost, with star, story, players, director, cameramen, and the whole production furnished. Then there is the company that comes in with its own organization complete, but desiring to make use of a system that requires it to carry only a share of the overhead. This system is so well worked out, too, that pictures are made on a definite schedule. If it is impossible to make exteriors, a number of interior sets are ready for shooting and the work goes on without interruption. A picture can thus be finished on the date planned beforehand.

A number of extra-production facilities make the work of production more efficient. For instance, a splendidly equipped cafeteria, capable of seating 300 people, is one of the features of the grounds. There is a ball park, with bleachers, peanut stands, as well as a fully organized baseball team, semi-professional in character, which plays match games each Sunday during the season. A good fire department is deemed a necessity, and a conservatory for the growing of flowers and plants is a means of saving large sums of money yearly.

The physical arrangement of the studios is such that everything is centered about the stages.

The dressing-room building is situated just across the main drive from the stage units. This is a long 500-foot cement structure, which contains 200 modern dressing-rooms and a number of fine suites of rooms for the stars, a greenroom, and offices for directors and camera forces.

There are also a large number of purely technical buildings. Among these are the cutting department, the "still" room, where the still photographs that are taken on the lot are developed and colored; the electrical headquarters; the four projecting rooms, and the special furniture stock room.

For permanent background one may go to the beautiful gardens, situated in the south end of the studio. Here are found all types of garden, with flowers galore. The Japanese, the Italian, the Greek, the English and others are brilliant with their multi-colored foliage.

August 21, 1919

PICTURES—1343

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Popular William Russell in one of the funniest vehicles he has ever had—a comedy in which a returned war hero finds life a bore.

Glance at a portion of the supporting cast shown above. It includes J. Barney Sherry, Mary Thurman, Harvey Clark, Winifred Westover and J. Farrell McDonald—all topnotchers.

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RIESENFELD BRINGS IDEALISM TO FILMS

Regards Screen a Medium for
Advancement of Culture

Hugo Riesenfeld, the director of the Rivoli and the Rialto, is an exponent of the new school of idealists. Mr. Riesenfeld's illustrious career of art, from the day he was graduated with high honors from the Vienna Academy of Music, has been signalized by the lofty ideals of the ingenious craftsman; by the broad vision and intellect of the born scholar of art.

Mr. Riesenfeld's entry into the managerial and executive ranks was singular in that the motion picture industry, so far as can be determined, had never before given rise to a man so completely imbued with the fundamentals of musical art and so thoroughly obsessed of its importance in this area of pretentious entertainment.

Mr. Riesenfeld was born on January 28, 1879, in Vienna. His Bohemian father and Hungarian mother bequeathed to him the inherent talent of the master musician. At the age of seven years—when most boys cling fondly to tin soldiers and wooden guns—young Riesenfeld took up the study of the violin. His genius for this instrument soon convinced his parents that he was destined for a career of art, so he was placed in the Vienna Academy of Music, from which conservatory he was graduated at the age of seventeen, a finished student of the violin, piano and composition. Later he took a course at the University of Vienna.

Gustav Mahler, at that time director of the Vienna Opera House, was among those who early recognized the capabilities of young Riesenfeld. Mahler attended a musical in which Mr. Riesenfeld participated and forthwith engaged him for the Vienna Opera House as first violinist and conductor of the ballet. During this engagement Mr. Riesenfeld composed a ballet entitled "Chopin's Dancing" which was performed and warmly acclaimed in Vienna.

In the spring of 1907 he was engaged by Oscar Hammerstein to come to New York as concert master of his orchestra at the Manhattan Opera House. Mr. Riesenfeld aglow with the fire of ambition, entered

upon his American career with the self possession and determination of one who has found the realization of a cherished hope. As concert master at the Manhattan, Mr. Riesenfeld's creative genius again scored and soon after the closing of the Hammerstein venture, he was engaged by Klaw and Erlanger as conductor of one of their musical companies. Later when the Rialto was opened, he became the musical director. Mr. Riesenfeld also took charge of affairs musical at the Rivoli, continuing his splendid work until his appointment as Director of all phases of entertainment offered by both the Rialto and Rivoli theaters.

Mr. Riesenfeld sees in the future of motion pictures just what he visualized in the development of art. He sees expansion and endless achievement through the periscope of an eye and mind that are trained on the elevating and idealistic.

"EVANGELINE"

Longfellow's Poem Visualized
on the Screen

To lovers of Longfellow, William Fox's film version of "Evangeline" will be a welcome addition to the classics of literature that have already reached the screen. The story of the tragic romance of Acadie is too well known to bear repetition. The idyllic love of the two young people, the exile, the hopeless pursuit of her lover by Evangeline, the tragic meeting, are all transferred to the celluloid with a fine appreciation of the character of the story.

To Miriam Cooper falls the role of Evangeline. She is well adapted naturally to the part; her beauty is cameo-like, and her features are sensitive to the smallest emotional change. Rare simplicity and sincerity make her Evangeline a poignant figure.

The photography is strangely uneven. At times it is inclined to be bad, while at other times, and more frequently, it has the mellowness of an old wood-cut, a feeling of antiquity that carries one back two centuries into the period of the story without difficulty. One is forced to question the authenticity of the Indian encampment, but that is a small matter.

The cast which includes Albert Roscoe, Spottiswoode Aitken, James Marcus and Paul Weigel, gives Miss Cooper good support. MARTIN.

DALE HANSHAW

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